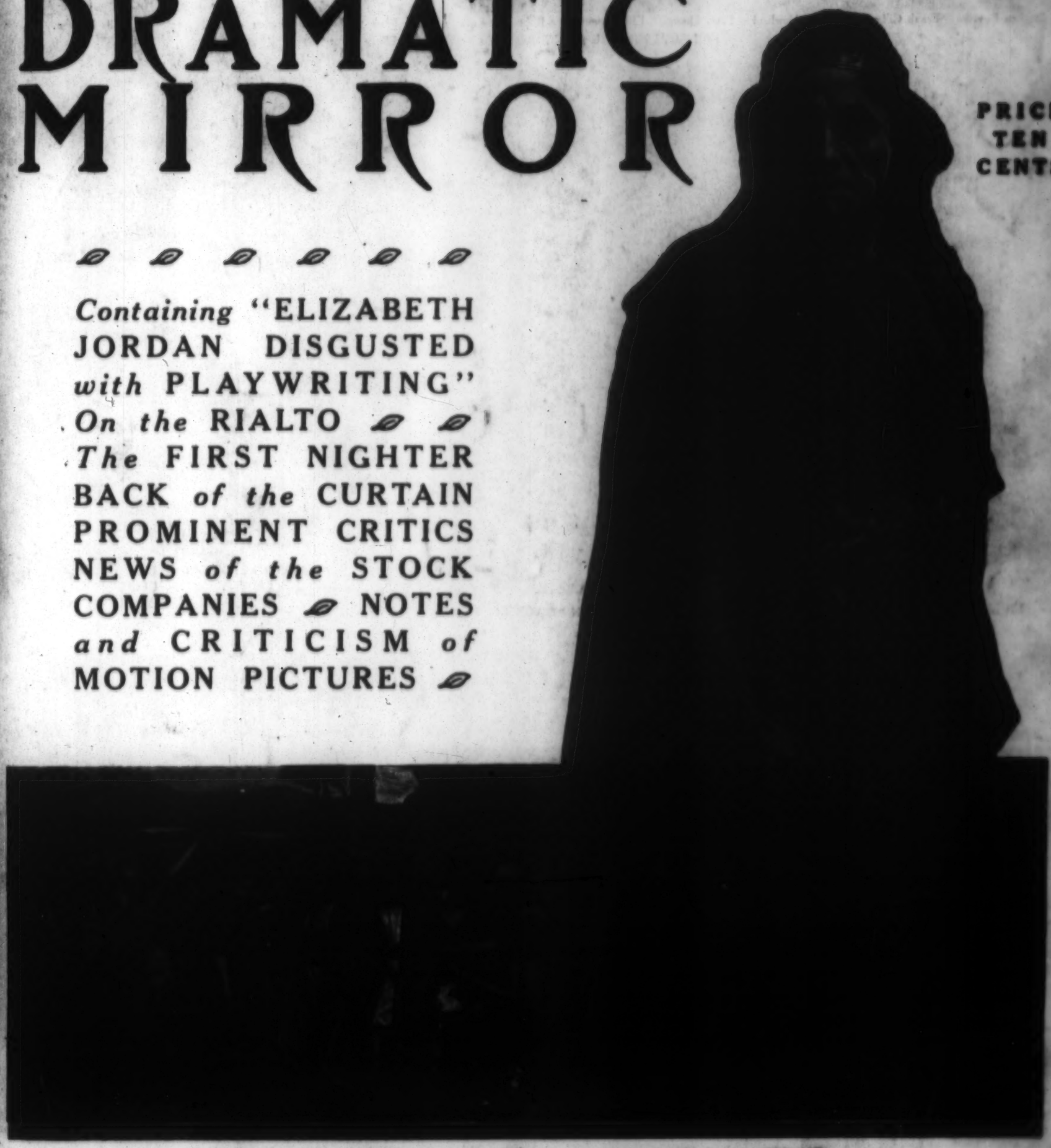
New Form of Theatrical Advertising

THE NEW YORK
DRAMATIC MIRROR

APRIL 16
1913

PRICE
TEN
CENTS

Containing "ELIZABETH JORDAN DISGUSTED *with* PLAYWRITING"
On the RIALTO
The FIRST NIGHTER
BACK *of the* CURTAIN
PROMINENT CRITICS
NEWS *of the* STOCK COMPANIES
NOTES *and* CRITICISM *of* MOTION PICTURES



HOWARD KYLE IN "JOSEPH AND HIS BRETHREN"

Did Rutland Write Shakespeare's Plays?

Stephen Davies Frank Gillmore Jobyna Howland Chas. Cherry Elsie Ferguson Robt. Warwick Alice Fischer John Glendinning Della Fox Leslie Kenyon

PRINCIPALS IN THE ALL-STAR CAST OF "ROSEDALE"

White, N. Y.

HOWARD ESTABROOK, GRACE GEORGE AND WILLIAM COURTLEIGH IN "DIVORCONS"

Mishkin Studio.

KATHRYN BROWNE DECKER
IN "THE LADY FROM OKLAHOMA"

White, N. Y.

JESSIE BONSTELLE IN THE FIRST AND LAST ACTS OF
"THE LADY FROM OKLAHOMA"

White, N. Y.

CARL GANTVOORT AND ALICE ZEPPILLI IN "THE GEISHA"

PEEPS AT THE PRINCIPAL PLAYERS IN PREVAILING PLAYS

THE NEW YORK
DRAMATIC MIRROR

ESTABLISHED JANUARY 4, 1879

VOLUME LXIX NEW YORK, WEDNESDAY, APRIL 16, 1913 No. 1791

"MY FIRST PLAY WILL BE MY LAST"

Elizabeth Jordan, Author of "The Lady from Oklahoma," Explains Why, and Says Some Shrewd Things Apropos of the Modern Woman

WITH people who have had much practical newspaper experience it is always best to lay your cards boldly on the table. No one is more alert than they to detect pose—which makes them alternately such disconcerting and refreshing conversationalists. To talk with Miss Jordan was very much like chatting with the man who occupies the desk next to yours in the city room. For ten years Miss Jordan was a reporter and an editor of the New York *World*. Since then she has been an editor of *Harper's Bazaar*, diligent in her regular professional duties and diligent in her week-end "outside" work of short-story writing. Consequently, there is little affectation and much shrewdness in her remarks. She has interviewed many people herself and knows how maddening it is to be made acquainted with interesting facts, and then told, "Please don't use this." In fact, I am sure that Miss Jordan could write a better interview with herself than I can write with her. However, here goes.

The Lady from Oklahoma is really and truly her first play. Miss Jordan's friends laugh patronizingly when she tells them it is her last; they claim to know better. But Miss Jordan is very much in earnest about it.

"I finished my play," she said, "in five week-ends, and was green enough to imagine that merely writing the play was all there was to it. Of course, I speedily got over that absurd notion when the play began its career of varied fortunes. The first and strongest tradition of all managers is that a play must be changed. Half of the suggestions given are valuable, and the other half are so bad that they entirely spoil the effect of the whole advice. An alteration of a single line will destroy the significance and value of an entire act. Time after time the critics will say, 'Why didn't this follow the first act? it ought to logically,' and, of course, that is just what *did* follow the first act—when you wrote it."

"It would not be so bad," went on Miss Jordan, "if towards the opening night there were not all this desperate rush and confusion. Everybody is working at high tension, and everybody, from the manager to the callboy, feels it his right and his duty to offer corrections and emendations. The playwright has lived so close to the play that he loses his perspective. If he could go away for a month or two, he might make sound and sane alterations.

"The reason that I do not want to write another play is simply that I want anything to which my name is attached to be wholly and entirely *mine*. When I write a book," Miss Jordan looked around her comfortable office as if with a feeling of security, "I stand or fall by what is on the printed page. I am entirely responsible. It is not so with a play; I seem to lose my literary integrity. That is why I shall not write another. Perhaps if I had been writing plays for ten or twelve years, I should be allowed entire control and should feel differently. At any rate, I am not going to the bother of being a playwright for that length of time in order to find out."

Of course, it seemed a rather unlucky shuffling of the cards that Miss Jordan's play, which first contained the idea of a middle-aged woman making herself beautiful for a purpose, should have been preceded on Broadway by two other plays, written after hers, with the same theme. But Miss Jordan does not complain. That, she says, is all in the game. Only she smiles at the criticism of the theme as not being "fresh," for the theme of a middle-aged woman, "a back number," trying to catch up with

Davis and Sanford, N. Y.

ELIZABETH JORDAN.

the procession is, she explains, as old as the theme of love—that is, as old as the world.

Yet Miss Jordan is very far from disliking New York critics. On the whole, she thinks them a splendid lot. She points with something like pride to their treatment of Eleanor Gates's The Poor Little Rich Girl, for which, like all of us, she has great admiration—how they saw through and behind the crudities of the production and certain grave faults of exaggeration in the first act into the rare charm and human appeal of that second act. Miss Jordan also expresses her high regard for Jessie Bonstelle, who is playing the leading part in her play—for her unflagging energy, her grit and her determination. It may be appropriate here to note that The Lady of Oklahoma closed at the Forty-eighth Street last Saturday, not because of any lack of patronage for the play, but simply because Miss Bonstelle was under contract to appear in stock and could not break it.

From play-writing and its disillusions the conversation turned to a more cheerful subject, the modern woman and the modern woman who writes about her. Miss Jordan pointed out that nearly all the flood of twentieth century books on love and marriage and the position of woman had been written by unmarried women. She herself, for example, has written this play on an old conflict in married life—and is unmarried. She said smilingly that she always stood ready to advise mothers how to bring up their children, and that it would be good advice.

"We spinsters, you see," observed Miss Jordan with humor tinged by common sense, "are, after all, the best judges of married life. That is because we can see the game as it is played from the outside, like an umpire or critical spectator, without bias. We have the confidence of both husband and wife, confidences which they will not intrust to each other. The men generalize about marriage with a candor and abandon that are amazing, generalizing, of course, from their own experience. The women are more frankly personal in their confidences. Thus we get both sides of the question and can pass a fairer judgment. Speaking of the future, with 'the easy gift of prophecy,' I believe that all this modern agitation of women for wider activity, political as well as economic, is at bottom sound. It will, I hope, result in woman, like man, regarding love as one of the many diverse and fascinating interests of life and not as the entire interest, as heretofore. But any talk about love being driven out of life by it almost makes me weep with vexation. We can always safely leave love to biology, or, if you prefer, to human nature."

The interviewer, inexperienced in such matters, could only bow assent. Although it may seem odd, Miss Jordan believes the domestic life of the French middle classes to be the most perfect in the world. She explains this by noting that the French husband makes his wife's interests his interests. He is not entirely preoccupied in making money, as here. He makes the family the center and norm of his life.

I observed that if women in this country and England went on educating themselves, writing books and plays, attending lectures and painting pictures while men stuck religiously to money-making, before long we should have to pass our literature and art and philosophy over to women. It would be the man who would have to catch up with his wife, and not the wife with her husband, as in the case of The Lady from Oklahoma.

"I only wish I could believe that will be true," said Miss Jordan sincerely. Of course, the interviewer doesn't wish anything of the kind.

H. E. STEARNS.

THE SHAKESPEARE-BACON TRAGEDY

[In printing the following article, THE MIRROR does so only in a spirit of fair play to the advocates of the latest claimant to the immortality of Shakespeare and certainly not as an admission that the Rutland theory has in the least influenced its former views. The advocates of Rutland now discredit Bacon's claims as the Baconians discredited Shakespeare. It is a pretty fight as it stands.]

IN two recent issues of THE MIRROR articles have appeared on the above subject, in both of which the Baconians have been severely scolded by the writers, either for their views or their supposed love of writing down Shakespeare and writing up Bacon and hearing themselves talk. In both of these articles the writers proceed on the hypothesis that Baconians are all those people who do not believe in the Stratford theory. They ignore the army of agnostics on the subject whose views on the authorship of the plays and poems are well known, among whom are some of the greatest scholars of our time, John Bright, Henry Hallam, Disraeli, John G. Whittier, R. W. Emerson, George Greenwood, William H. Furness, George James, S. T. Coleridge, etc. These gentlemen were not Baconians, but they all repudiated the traditional theory that the Stratford actor wrote the plays.

It is strange that these good people were overlooked in the scoldings of the contributors to THE MIRROR.

A few words on the agnostic side of the subject and something for the new Rutland theory will not be amiss at this time.

The Baconians, of whom there are various types and degrees, while not proving their case, have greatly assisted the agnostics in showing up the flimsy structure upon which has been built the traditional fetich that Shaksper of Stratford wrote the plays and poems. On the other hand, the Stratfordians have annihilated the Baconians and their theories, the Baconians assisting somewhat by their ridiculous contentions.

After reading all that has been written on both sides of this interesting subject one is prone to ask the question, "Who was this Shake-speare" whose name occurs thus upon the title pages of the early quartos and finally in the first folio (1598-1623).

The three bulwarks of the Stratford theory are:

(1) The similarity (not identity) between the name William Shakespeare (or Shake-speare) of the quartos and folios and the signatures of the Stratford actor, whose seven extant signatures (genuine according to Sidney Lee) read Shaksper or otherwise (never Shakespeare).

(2) The fact that most of his contemporaries gave the actor credit for being the author.

[If contemporaries knew to the contrary they kept quiet, or their writings have not come down to us.]

(3) Ben Jonson's testimony in the Folio dedication (1623) and other writings and recorded conversations of that worthy, which in their aggregate on close inspection can be quite as well used as proofs that some one else wrote the plays and sonnets as that the actor wrote them.

Now, I do not (as an agnostic) make light of the discrepancies in the spellings of the name of the author, whoever he was. Granted that in those days people were careless in spelling their names, we still have a very significant fact before us.

Hyphenated names—two family names joined by a hyphen—were not unknown in those days, but when we have so frequently on the title pages of the quarto and in the folio (1623) Shake-speare, two common words hyphenated, it is absolutely without precedent. It more than suggests a *nom-de-plume*. Moreover, this name appears in the *Polimenteia* in 1595, a Cambridge University publication, as among the distinguished recent scholars of that university. Nobody has ever associated the Stratford man with a university, and in that year and for some years previous thereto he had been an actor resident in London playing small parts at the theaters.

There is much evidence which shows that the author of the history plays, Richard II., Henry IV., V. and VI., had he been identified by Elizabeth, would have been put into the Tower, and perhaps have lost his head. They contain scenes which she considered seditious (court records). The Baconians have shown very good cause for the author's (whoever he was) taking a pseudonym, for this and for other reasons.

The recent researches of Bleibtreu, Demblon, Alvor and Bostlemann have disclosed some very interesting data in support of the Rutland theory of authorship. The subject is too involved and long to attempt its exposition in a short article, but in the sonnets, particularly Nos. 18 to 115 (with some exceptions), with the life and career of Roger Manners, the fifth Earl of Rutland in mind, the reader will find much to indicate that he was their author, as well as the author (with his father) of the dramas.

Sonnet 39 (*In the Tower*, 1601).

Oh, how thy worth with manners may I sing,
When thou art all the better part of me?
What can mine own praise to mine own self bring?
And what is't but mine own, when I praise thee?

"I" here means Shake-speare, who, with Manners (his other self, as it were), addresses or sings to his genius (thou). The last line clearly shows, as do

Now the Earl of Rutland Enters the Lists Against Bacon

many others in these poems, that the person addressed is his guiding genius, who after all is a part of himself, his intellect.

Sonnets 79-86, addressed to his wife, Lady Rutland, to whom Ben Jonson and others had addressed verses (q. v.):

Sonnet 85.

My tongue-tied muse in manners holds her still,
While comments of your praise, richly compiled,
Reserve their character with golden quill,
And precious praise by all the muses fil'd.
I think good thoughts, while others write good words.

* * * * * * * *

Hearing you praised, I say, "'Tis so, 'tis true."

"Others" means Ben Jonson and other poets. This and in No. 82, "true telling friend" (line 12) seems to refer clearly to Jonson and his poem to Lady Rutland (q. v.):

Sonnet 111 (*In the Tower*, 1601).

O, for my sake do you with Fortune chide,
The guilty goddess of my harmful deeds,
That did not better for my life provide
Than public means, which public *manners* breeds.
Thence comes it that my name receives a brand.

* * * * * * * *

Because he was a nobleman born and a Crown officer in the army (in Ireland, Flanders, etc.) his harmful deeds have been the more conspicuous. He had disgraced his family. (See letters extant. Haddon Hall.) His family name is *branded* thereby. How could Bacon or the actor write in any such way as this? Bacon's disgrace came in 1621, long after the sonnets were published (1609).

Clearly many of the sonnets are addressed to the man's genius, a being, as it were, apart and yet intimately associated with his intellect; a higher being who guides his very pen as he writes; he but the poor scribe who sets forth upon paper the wondrous thoughts and lines which the genius pours into his brain. This divinity who has helped him in writing the plays he worships in the sonnets (in at least eighty of them): Sometimes it seems to be Apollo, but usually it seems to be a goddess whom he addresses, always intellectually; perhaps Pallas Athene, the Greek goddess of wisdom, whom Homer always describes as the "Shaker of the Speare."

Now in these sonnets the author tells us plainly that he is under a cloud; he is melancholy (18-115); he tells us that his name had received a brand (111). Also his works, the plays, the children of his brain, pirated by publishers and full of errors, are going down to posterity mutilated and in a condition unworthy of his inspiring genius. He mourns this fact; he is powerless to revise or to acknowledge them (as author). Now, why was this and how did Shake-speare, whoever he was, get into such a frame of mind as to write these subtle, guarded outpourings, these masterful autobiographic poems? Clearly he was in distress. He refers in most unmistakable fashion to his plays, misprinted, full of errors, etc., pirated by the publishers, yet he dared not say a word.

One way to account for these sonnets is to think of them as written in the Tower of London in the year 1601, after the Essex rebellion. The author (Manners), a prisoner implicated with Essex, a taint upon his name, and awaiting the same fate which befell Essex and many others. His life was finally saved by the intercession of Cecil, but he was six months in the Tower with the axe hanging over his head; time enough to write many of these sonnets, but not daring to write anything resembling a play. At his trial little was said about his complicity with Essex, but the Queen was looking for the author of the seditious plays, Richard II. and Henry VI. Their qualities and intent had been tried in the courts and the Queen publicly (see records) gave vent to her feelings regarding the dethronement scenes in these plays. She was beset with conspiracies in her last years, and the climax was reached when, the night before the Essex rebellion (Feb. 8, 1601), the play Richard II. was performed, by an order and payment of Lord Henry Percy, one of Essex's friends, to incite the mob to rally to Essex's cause. Percy was beheaded for this. The author of these history plays had wisely kept under cover. Rutland was fined £10,000 ($400,000 to-day), and his head was saved. Nothing was done to the actor-manager, Shaksper; he was not molested in his drinking bouts with Ben Jonson at "The Mermaid." He was not identified with the plays. These sonnets tell the story.

The records of Henslow's two theaters (in existence to-day) show royalties paid to all the playwrights of that time (1590-1610) except Shaksper. Yet many if not all of Shakespeare's plays were performed in these two theaters again and again. His name does not appear.

There is much more evidence to show that John Manners and Roger Manners (fourth and fifth earls of Rutland) wrote these plays under the *nom-de-plume* of William Shakespeare than that Bacon or the Stratford actor wrote them.

The evidence of Ben Jonson is interesting and significant. His earlier writings, previous to the Folio 1623, declare Shaksper to have "small Latin and less Greek"; as "lacking in art." How different are his utterances in the dedications, and again in "the Discoveries."

In his dedication poem, in the folio of 1623, Jonson expresses no note of personal grief for his friend the actor, his companion at "The Mermaid"; he seems to be repressing something, and yet he has to acknowledge him to be his "beloved master." Very different from his earlier utterances, yet all the works of the "beloved master" had been finished and published at the time he declared Shaksper to have "small Latin and less Greek."

To those of us who are neither Baconians nor Stratfordians there is a very simple explanation for these discrepancies. When Jonson said of Shakespeare that he had "small Latin and less Greek," and that he "lacked art," he referred to the actor Shaksper. Fuller said the same thing of him, and they were doubtless right; but neither of them were referring to the author of these great dramas and poems, who was then under cover. In 1623, when he wrote this poem, Jonson knew who he was writing about. He was writing under orders from the two wealthy earls, Pembroke and Montgomery, Rutland's cousins and editors of the "Folio," who were paying for its publication.

And now we come to one of the many strong indications of Rutland's (father and son's) identity with this *nom-de-plume*, William Shakespeare, in this very poem which has been such a bulwark of the Stratfordians. Ben had to get it in somewhere, under orders, for future generations to discover.

[This is the exact wording and punctuation of the "Folio."]

Look how the father's face
Lives in his issue, even so the race
Of Shakespeare's minde, and manners brightly shines
In his well-torned and true-filed lines.

It does not need to be claimed by the Rutland theorists that by "father" and "issue" are meant the elder and younger Rutland, although it is plausible enough. The main thing is that the word "race" means here the output or children of *Shakespeare's* mind and *Manners'* mind. To speak of the children or output of the mind of a man is all right, but the children or output of manners would be nonsense. The word *Manners* here is the family name of the Rutlands tucked into the same line with the *nom-de-plume* Shakespeare. In doing this Jonson was only doing what the great poet did himself in three of the sonnets in more significant and conspicuous fashion, as well as many times in the plays.

Rutland (fifth earl) was murdered in June, 1612. After 1611 no more books, poems or plays by Shakespeare appeared, yet the actor lived five years and Bacon fifteen years longer.

The lives of the two Rutlands, father and son, coincide well with the chronology of the plays and bear out the views of Malone, the great commentator and student, who wrote, "There must have been another author preceding Shakespeare to account for the earlier history plays and some others."

Nothing is more likely than that the actor-manager, Shaksper and others assisted the dramatists in the work of reconstructing some of these old crude plays, and even in writing new ones. The hand of Fletcher is clearly seen in Henry VIII., and in a number of plays Marlow and Greene are conspicuously in evidence. On these points many Stratfordians and Baconians agree.

The ignorant Shakespeare of tradition, writing by plenary inspiration, has gone to the graveyard, and so has Bacon, as far as any literary connection with these plays and poems are concerned despite the energy and scholarly work of some Baconians. Genius will not account for the vast knowledge of the author of these mighty works—environment, close study, opportunity, travel, intimate relations with courts, politicians, the law, and the sciences are also required to account for their authorship. If anybody doubts this, let them read Mr. Chilton Collins (a Stratfordian) on the subject, or Theobald and Lord Campbell. The Rutlands were well equipped in all these fields, and the son was renowned as one of the most brilliant scholars of his time at Cambridge, Padua, and Gray's Inn law courts.

Thus far the researches of the Germans on the subject of the Rutland theory have been denied to American readers, but in their works will be found more evidence of the identity of Roger Manners and his father with Shakespeare than the Stratfordians or the Baconians have manufactured for their idols. These two have annihilated each the other. It is time to find the real author. Meantime, each army is mudslinging and calling the other names. It is indeed a tragedy.

SHAFTER HOWARD.

BILLBOARD OUT OF FASHION

The Value of Unusual Theatrical Advertising Shown in a New Way

By ROBERT GRAU

TIME was when the billboard was by far the best medium for exploitation of the output of the stage. Moreover, the *avant courier* employed to pave the way for the coming of plays and players was not required to possess any literary qualifications. If he was an adept billposter and could secure good locations for the showy stands of lithographic work he was accounted of rare value.

I can recall when J. F. Zimmerman, of the firm of Nixon and Zimmerman, was regarded as the most expert advance agent in the United States. He was paid a salary of $150 a week as far back as 1868. Yet he made his impress as a distinctly "hurrah" advertiser, and I recall seeing Mr. Zimmerman in overalls doing his own billposting, because he would not risk such vital work being done by others.

But the billposter plays a small part in solving the great problems of the theater in modern times. Ninety-five per cent. of the gentlemen who create the publicity for the stage stars and attractions are graduates from the "copy" desks in the editorial sanctums of our great daily newspapers.

In the last few months the frequenters of the theatrical "Rialto" in New York have looked askance at each other, owing to the advent of what is called an era of unusual advertising. Between February 15 and March 10 seven plays running in the metropolis have been exploited through full-page advertisements in all of the evening newspapers.

These advertisements were prepared by the best publicity men in this country, and so attractive were they when revealed to the public that the heads of the Theatrical Syndicate started a campaign of full-page advertisements for all of their permanent attractions, even those that have recorded capacity business for a long period.

It must be understood that the lure of this extensive advertising lies in the novelty rather than the unusual impress it makes. The average cost of a full-page advertisement is about $1,000 for each publication, and as the announcements have been made on ordinary days the reader who follows theatrical announcements is amazed by the contrast, for ordinarily the announcement is five lines, and the managers have sought to "get by" with three lines when possible.

By a system of careful observation the value of this unusual advertising has been demonstrated. One play that had prospered but had shown a big drop in business was brought back to capacity through the investment. Another play in a theater that had not had one paying week in four years has touched capacity and is now considered in for a prolonged run. But the most amazing illustration of what an unusual display of printers' ink will do, when sure of vast circulation, was revealed in the case of The Master Mind, a lurid melodrama of the type now in public favor, but this production was given unanimous condemnation by the entire metropolitan press. Nothing so inane had ever been presented, so the critics said, and it was generally agreed that the play would emerge to the storehouse instanter.

It so happened that The Master Mind was being presented at the Harris Theater, a playhouse that had had a most disastrous season. Surely here was the last place one would look for a theatrical surprise, but the firm exploiting the play had seen the effect of the full-page advertisement with others, and as one of the firm is indeed a genius in advertisement writing, the unexpected did happen. The advertisements appeared in all of the evening papers on consecutive days, one insertion in each. The business had been ghastly, but on the Saturday following the appearance of the advertisements two sold-out houses gladdened the hearts of the firm. The play is now accounted a "hit" and the advance sale is continuous for the next six weeks.

How long this method of creating a new thrill will endure one may not state, but it is certain that in this era of rush and innovation unusual publicity must make for unusual prosperity.

BACK OF THE CURTAIN

WOULD you find a happy man? Seek you De Wolf Hopper between acts of The Beggar Student. You will find the tall, Cyrano-like figure of General Ollendorff pulling comfortably at a black and odorous pipe.

It isn't especially good for the solos that follow, that pipe, but it is enjoyable, and the nearly three yards of comedian places the word enjoyment first and last in his lexicon.

"The way to live is to live now, this minute," he said, drawing the pipe seemingly from the soles of General Ollendorff's boots. "I always extract the honey from the moment. Don't look back, nor forward. It's folly to be Janus-faced. There's a lot of fun now. Get it. I find the fellows of my own age who talk about what used to be, bores. I get away from them as fast as I can.

"I'm having a lot of fun singing the Gilbert-Sullivan operas. Strange that I've sung almost everything else and only got to Gilbert-Sullivan the last two years. I revelled in The Mikado. That opera furnishes the best comedy character ever written for musical production. Wait, I've an inspiration."

He placed a very small yellow pad on his very large gray-clad knees and wrote a stanza to be sung in the next act, if there were an encore. There was, and he came back happily panting. "They liked it," he said, refilling the pipe.

"What of that big boy of yours you used to tell me about?" I reminded the happy man.

"Bless you! John Hopper has presented me a fine daughter-in-law, a lovely girl and good housekeeper. I spent all this afternoon with them. He is with a trust company. I dissuaded him from the stage. I told him it was all right for me, but too unstable for my only son."

Lennox Pawle commiserating a fellow actor, said: "Hard luck, old chap, I know, but we would be actors. When you go automobiling you must take the bumps in the road.

"I had been out of an engagement five months before I began playing in Liberty Hall. One night I wandered into my club for a drink. The bartender fixed his eye on me and said:

"'Guess you just hate acting, Mr. Pawle?'

"I asked him why he said that.

"'Well,' said he, 'you never seem to do any.'

"It goes with the game, my boy. An actor came into the Green Room Club in England, wearing a long and heavy moustache. A brother player's greeting was: 'Hello! Have you been out of work all that long moustache?'"

Earl Metcalfe, leading man with the Lubin Moving Picture Company, now taking pictures in Jacksonville, Fla., was standing at the entrance of the Grand Theater, looking at a poster announcing the coming of a production of The Merchant of Venice, when he observed two small newsboys also gazing intently at the same "three-sheet." One of the newsies was telling the story of Shylock to the other. The explanation was so illuminating that Mr. Metcalfe gave the boy a quarter to write on the piece of manilla paper that had held his luncheon his idea of The Merchant of Venice. This is the quarter-dollar earning scenario:

"A time ago there lived three friends. One of them was a Jew; the other Americans also. Shylock was a peddler and Antonio was, too. Antonio wanted to borrow some money to help a friend out. Shylock told him he would lone him the money. If he would not pay him a certain time he would cut a pound of flesh out of him. Antonio thought his ship would be in at a sertan time, but it was delayed. The other man's wife dressed up like a man and purtended to be a layer. Shylock had the knives sharpened and was ready to cut the pound of flesh out if the ship didn't

MABEL TALIAFERRO AND HER "IRISH PLAYERS."

come in. Antonio was looking for his ship every day, but it didn't come in. Antonio told that man's wife of his worry. The day came and Shy got his knives ready. Antonio came in to get a pound of meat cut out. The wife came in dressed like a layer and told Shy that if a drop of blood came from Antonio's arm he would be killed. Then he would not take that offer. So the wife went home and they lived happy ever after."

So enamored is that inveterate little traveler, Mabel Taliaferro, of the Central American belt, that she vows her intention of building a permanent home at Colon, from a visit to which she recently returned.

Regarding the Hungarian invasion of Broadway, which Martin Beck, aided by Lieutenant Feleke, has continued by the opening of the sumptuous new Palace Music Hall, Author Knoblauch of Kismet and Milestones, is not, as so many have surmised from the Teutonic resemblance of his name, a German. He, too, belongs to the little country of romance reached by a night's sail up the Danube from Vienna.

Lorena Atwood, while paying a recent visit to England, walked in the footsteps of a ghost. At least so the neighborhood thought.

She tells the story with her accustomed modesty.

"In one of the suburbs of London, a good two hours' ride from Paddington Station, in a large old-fashioned stone house with its high stone walls and numerous tall trees, dwells one of our stage favorites, long retired, now Mrs. Ted Paulton, once Jessie Story.

"Mrs. Paulton, crossing her heart, told a friend (Miss Atwood was that friend) that Mrs. Paulton lived in a 'truly honest' haunted house. Her children and servants share it with her while her husband is touring the States. The first intimation the family had of the unbidden guest was the distinct sound of heavy footsteps descending a stairway leading to one of the bedrooms on the top floor, occupied by one of the sons. Seemingly heavy feet paced the landing outside the door of the bedroom a few minutes, then all was still. This happened so often they grew accustomed to it and became fearless, until one morning, when the maid, going to awaken Master Paulton, she found the door locked and the key on the outside. The boy declared that he had fallen asleep with the key under his pillow. The next night the same thing happened. Mrs. Paulton took the key out and secreted it in her own room on the floor below. To their horror the next morning the door was again locked, though the key remained in its hiding place downstairs. Thereupon Master Paulton struck. He refused to sleep any longer in that room. He was moved to a chamber in another part of the house. The room of the strange visitations was used as a storeroom. No one has since heard the ghost."

"Why do I never see Miss Blank with you any more?" asked the proprietor of a soft drink fountain of a character man who had for half a season conducted the ingenue to that place of refreshment after the play.

"Oh, she's got a wop now that takes her home every night in a taxi," was the reply.

A sister of Michael, that four-legged fellow actor of Laurette Taylor, around which is written much of the comedy of Peg o' My Heart, will be presented by Miss Taylor to the winner at the bridge and euchre party that will be given at the Hotel Astor on Monday for the Stage Children's Christmas and Vacation Home Fund. Madame Cottrelly has promised to bring an autographed photograph of herself. Lois Clarke will bring a Persian kitten, which she prayerfully hopes Michael's sister will not mangle.

THE MATINEE GIRL.

THE FIRST NIGHTER

Wm. A. Brady Revives Lester Wallack's "Rosedale" with a Select Cast at the Lyric —"Damaged Goods" at the Fulton—New Play at the Princess—Palace Theatre Bill.

"ROSEDALE"

Comedy Drama in Five Acts and Eight Scenes by Lester Wallack; Lyric Theater, April 8; William A. Brady (Ltd.); Joseph R. Grismer, Stage Director.

Elliott Grey ..... Charles Cherry
Matthew Leigh ..... Frank Gillmore
Colonel Cavendish May .. John Glendinning
Miles McKenna ..... Robert Warwick
Arthur May ..... Stephen Davis
Bunberry Kobb ..... Leslie Kenyon
Farmer Green ..... George Williams
Corporal Daw ..... Harry Hadfield
Dockney ..... J. W. Hartman
Robert ..... George Wolfe
Romany Rob ..... Earle Mitchell
Rose Leigh ..... Elsie Ferguson
Lady Florence May ..... Jobyna Howland
Tabitha Stork ..... Alice Fischer
Sarah Sykes ..... Della Fox
Mother Miz ..... Edith Warren
Miss Primrose ..... Paula Ludlum

For a play of such romantic tendencies as Rosedale, produced in 1863, it shows a remarkably vigorous constitution. The critics of the daily press amused themselves and their readers with comments on the archaic mechanism of the plot, but most of them overlooked the vivid incidents and the skill with which the action was sustained throughout five acts and eight scenes.

Archaic, indeed. The soliloquies and "asides" provoked unrestrained merriment among the highly sophisticated first-nighters, and John Glendinning, who as Colonel Cavendish May was the arch conspirator in the plot to wrest a comfortable fortune from the grasp of an interesting young widow, and had to reveal his sinister plans to the audience in outspoken "asides," may be excused for his inability to suppress a cynical smile at the way the play-villain worked his little schemes in the days of the war. Yet a future generation will probably laugh as heartily at our own favorite conventions of revealing secret thoughts and evil purposes by the use of the telephone, tracing crime by finger prints and overhearing dire plottings by the aid of the dictagraph.

What really made the performance interesting was the exceptionally good acting of every member of the cast. Charles Cherry gave a delightful air of nonchalance and humor to his interpretation of Lester Wallack's own role of Elliott Grey, and Robert Warwick redeemed some recent rather indifferent performances by a capital delineation of the boisterously rough Miles McKenna. It only strengthens the force of a favorite maxim that no actor can afford to depend too long on personality. He must give the public character, not himself.

One of the surprises was the capable manner of Jobyna Howland's playing of Lady May, the interesting widow whose fortune is to fall to the mischievous colonel if she marries Matthew Leigh. Miss Howland combined an enchanting personality with some intelligent acting of this old-fashioned part.

The other surprise was the wholesome vivacity of Della Fox in the part of the holdenish servant, Sarah Sykes. Save for a slight lateral expansion and gain in weight, I was able still to identify her as the one-time dainty Editha in the original one-act version of Editha's Burglar, when Augustus Thomas played the burglar.

Among the distinctly pleasant featurer of the evening was the acting of Elsie Ferguson of the ingenue role, a really charmipg and many-sided performance. Leslie Kenyon, though appearing somewhat lost in his capacious squire's suit, did not allow himself to be lost in the blustering role of Bunberry Kobb. Alice Fischer showed a disposition to overemphasize the farcical aspects of Tabitha Stork, but her vigorous personality is always interesting. Frank Gillmore played the sentimental lover of the period with an almost poetic delicacy, eminently fitting, and Glendinning's villain was as to the manner born.

"FOOD"

Food, "A Tragedy of the Future," A Play in One Act by William C. De Mille. Produced at the Princess Theater, April 14, 1913.

Basil ..... Edward Ellis
Irene ..... Fanny Harts
Harold ..... John Stokes

With a comfortable feeling that the tariff was actually to be lowered and that food was before long going down instead of up, we settled into our orchestra chair prepared to accept good-humoredly the amusing thesis of this brief absurdity—that in 1963 eggs would be worth a fortune. Although Basil made a hundred thousand a year, he thought six drops of milk and a cracker for dinner "luxury." Irene had once in her youth been fed an egg. The memory of that blissful experience haunted her. She craved eggs. Her husband had taken out all the money in the bank and mortgaged his home to procure one for her, in their early married life. When the play opens Irene is consumed with a passion for another egg. Basil cannot and will not procure one for her. "Why," he wails, "won't you let me give you a trip to Europe?" But no, Irene will have her egg, even if she has to sell her honor to Harold, an officer of the food trust, to procure it. Her husband hears her make the infamous agreement, and bursting into the room, dashes the egg, which Harold has been so jealously guarding, to the ground. "The memory of the sight of that broken egg will haunt you to your dying day," taunts Harold. Tearfully, Irene gathers up what is left of the egg on the carpet and slinks away.

A fairly entertaining trifle, depending, of course, for the humor of its lines on the cleverness of the exaggeration. Edward Ellis and Fanny Hartz acted the scene with all the resource and technique that they would employ for an emotional drama. John Stokes, in spite of himself, was mock-serious. The audience found the playlet diverting. It has been seen here before.

"DAMAGED GOODS"

Drama in Three Acts by Eugene Brieux; Presented by Richard Bennett and Co-Workers, Fulton Theater, Under the Auspices of the Sociological Fund of the *Medical Review of Reviews*, April 14.

George Dupont ..... Richard Bennett
Doctor ..... Crarles A. Stevenson
Henriette ..... Grace Elliston
Madame Dupont ..... Amelia Gardner
Nurse ..... Laura Burt
Medical Student ..... John Warner
Loches ..... Edward F. Nannery
Woman ..... Margaret Wycherly
Man ..... Albert Reed
Girl ..... Adrienne Morrison

Mr. Stevenson is now playing the important role of the physician which Mr. Lackaye played at the recent first performance of Damaged Goods. Mr. Nannery has taken the part of the father-in-law and Albert Reed is "the man." Mr. Stevenson is giving an admirable performance, a quiet, impressive, thoroughly artistic and finished performance of a part not easily forgotten, while Mr. Bennett is repeating his triumph in the part of George Dupont.

The much-discussed play has the advantage of being interpreted by a singularly competent cast all through. One seldom sees a more graphic bit of acting than that of Margaret Wycherly as "the woman," or a more vital sketch of a wholesome country lass than that of Laura Burt in the role of the nurse, or a more penetrating picture of motherly grief and despair than that presented by Amelia Gardner as Madame Dupont.

The play, in spite of all that has been said about the propriety of offering drama which deals openly with concealed vices, is drawing the public, and a public which is obviously serious and critical. At every repetition of the play certain scenes and lines are applauded to the echo. The engagement is for only two weeks.

THE PALACE

Sallie Fisher, than whom no prima donna on the comic opera stage is, I think, more charming, is billed as the headliner at the Palace this week. Even a badly arranged bill and poor songs could not wholly obscure that charm. She wore some "character" costumes, but the decided applause which greeted her when she came on the stage in a modern ball-room dress clearly showed in what style the public best likes her. What a pity that she will not sing some of her old comic opera successes! Marie McFarland and Madame —? sang their operatic selections charmingly, and are without question the "hit" of the bill. Cecil Lean, another headliner, worked hard with poor material, but proved sufficiently funny. Captivating is the word to describe Joe C. Smith and Veola Harty's new version of the now famous tango dance. Miss Orford's elephants performed truly wonderful stunts —the big lumbering beasts obeying their mistress with such eager and intelligent docility was a spectacle not easily to be forgotten. The Lilliputians were very clever boy acrobats. The other four numbers on the bill were almost incredibly stupid. If the Palace hopes to win a wider patronage, it will never do so with "turns" of this nature on the programme.

"FOR HER SOUL AND BODY"

A Melodrama in Four Acts, by Cecil Spooner. Metropolis Theater, March 31. Presented by Cecil Spooner Stock Company.

Hallet Morgan, Jr. ..... Rowden Hall
Bill Wall ..... Howard Lang
Walter Siegel ..... Frederic Clayton
Hallet Morgan, Sr. ..... Hal Clarendon
Edith Morgan ..... Marquita Dwight
Mrs. Siegel ..... Reta Villiers
Margarette ..... May Kelly
Florodora Marlowe ..... Leisha Mowat
Cecil Spooner ..... Kate Warner

How Cecil Spooner ever found the time to write a four-act play with only a month's vacation in three years is a mystery, but this brilliant actress and author-manager has done the task and has written a very good melodrama with gripping situations, witty, original lines and a love interest that holds.

Kate Warner is a dancer, whose guardian, Bill Wall, has served a term in prison for another man—her father. He leads Hallet Morgan, Jr., a rich man's son, a life of dissipation, and finally persuades him to marry Kate, making him believe she is an heiress, and believing it will be beneficial to Kate and that he will receive sums from Morgan, Sr., for a divorce. At a yacht club dance Kate is requested to leave by Morgan's father. His son interferes and proclaims her his affianced wife.

Hallet and Kate are cut off without a penny and he finds he has married a pauper. But love triumphs and he works as a taxi driver and she as an actress. In a crash he loses his mind and disappears. Kate finds her father, and believing her husband dead, travels abroad for a rest. On her return she visits an automobile race track. The winner resembles her husband, but he does not know her. She dresses as the dancer, and the scene of her dismissal from the club is exhibited, whereupon Hallet's mind returns and the father forgives.

Cecil Spooner is intensely human in every situation, and with her graceful dancing, her performance could not be improved. Rowden Hall makes a good appearance, but his manner is too affected. He holds his words back in his throat with too much effort in his speech. His last act was his best. Howard Lang gave an excellent portrayal of Wall and never missed a point. Frederic Clayton pleases himself more than the audience; he is not a juvenile man. Hal Clarendon mumbles his words, while Marquita Dwight was miscast. She was not at home as Edith Morgan.

One of the most pleasing features of the performance was Eugene Graham's singing in the first act. This young man has a brilliant future.

Miss Spooner has written a good play and with Mr. Hall and Mr. Lang have worked hard.

FRESH AIR FUND BENEFIT

The Volunteers' Fresh Air Fund and the French Day Nursery's benefit took place at the Century Theater on Sunday night, April 13.

Among the numbers offered the most conspicuous ones were the first scene between Brutus and Cassius, read in a most finished and telling manner by Lyn Harding, showing him as a forceful and finished Shakespearean histrion; Nance O'Neil in her most impressive rendition of the sleep-walking scene in Macbeth; John Emerson's reading of a "pome" by the Sweet Thing of Michigan, in which he convulsed his listeners with laughter.

A very effective playlet by W. G. Keir, a New York attorney and playwright, entitled Sentence Suspended, introduced Charles Bunnell as a judge, Angela Keir as his wife, Edward See as a German, and Frank Grau as the latter's boy, who had fallen into the clutches of the law and was just about to be sentenced for burglary, when the father appears, unannounced, in the judge's room and pleads with him for his boy's freedom. The judge is immovable, when his young wife appears on the scene with the news that their infant child has disappeared. The German then confesses that he has kidnapped the child and that unless his boy is liberated it will be murdered. The judge derides the story, the wife becomes hysterical, and the German convinces the judge that his plot is a fact and will be carried out, by connecting him by 'phone with the place of the infant's detention Even then the unhappy mother's pleadings fail to deter the father from his duty as judge, and not until she appeals to the German father and convinces him that his intended vengeance is not against the judge, but against her, the child's mother, who never harmed him or his, does he soften. The judge, who has gone into the courtroom, returns now, after having sentenced the boy, just in time to overhear the desperate German father, who has relented, give orders over the 'phone that the child should be returned safely to its mother. The judge is overcome by his emotions, and as the policeman appears in custody of the sentenced boy the judge proclaims "sentence suspended." The curtain falls on a happy group. The act is forceful, pathetic, and as it rapidly moves along holds the interest in tensest suspension. Miss Keir's acting of the young mother was especially convincing and went direct to the hearts of the audience. The other parts were faithfully and effectively portrayed. Other numbers on the programme added to make up a quite pleasing entertainment.

AT OTHER HOUSES

GRAND OPERA HOUSE.—Everywoman, Henry W. Savage's spectacular production of the late Walter Browne's famous modern morality play, performed by a company which is so largely made up of the creators of the more important roles as to justify the term "original cast," began a week's engagement at Cohan and Harris's Grand Opera House last Monday night. Thais Magrane appeared in the leading role, and the production in

practically every respect fully measures up to the original Broadway standard.

WEST END.—Belasco's great psychic play, The Return of Peter Grimm, with David Warfield in the title-role, proved a good drawing attraction at the West End last week. Liberal applause greeted Mr. Warfield's work in the first act with Joseph Brennan, and the admirable acting of Percy Helton and excellent cast met with much appreciation from the audience. Janet Dunbar mad a lovable Catherine. This week, Sam Bernard in All For the Ladies.

COMING ATTRACTIONS

April 21.—The Mikado, by the Gilbert and Sullivan company at the Casino.
April 21.—Are You a Crook? a farce by William J. Huribut and Frances Whitehouse at the new Long Acre Theater.
April 22.—Pawnee Bill's Wild West.
April 25, 28, 29.—Countess Julia, by Strindberg. With Frank Reicher and Adelaide Wilson. At the Forty-eighth Street. (Matinees.)
April 28.—The Angelini-Gattini Light Opera company of Milan opens its Spring season at the Century.
April 28.—The High Cost of Living, satire in one act, by William C. De Mille, at the Princess.
April 28.—The Passing of the Idle Rich, dramatized by Margaret Townsend from the book by Frederick Townsend Martin, at the Garden.
April 28.—The Amazons, by A. W. Pinero, at the Empire. With Billie Burke.
May 5.—Iolanthe, by the Gilbert and Sullivan company at the Casino.
May 8.—The Next Religion, by Israel Zangwill. One performance at the Hudson.

VAUDEVILLE HEADLINERS

This Week

COLONIAL.—Kitty Gordon in selections, Isabelle D'Armand and Frank Carter, "The Trained Nurses," McConnell and Simpson, Swor and Mack.

ALHAMBRA.—Nat M. Wills, Eddie Leonard and Mabel Russell, Dr. Carl Herman, electrical expert; Walter Law in The Seal of Silence; Elinore and Williams, Caesar Rivoli.

BRONX.—Bertha Kalich in A Light from St. Agnes; Bessie Wynne, Van Hoven, Violinsky.

ORPHEUM.—Owen McGiveney in Bill Sykes; Master Gabriel in Little Kick; Sam and Kitty Morton, James J. Morton, Cartmell and Harris.

BUSHWICK.—Mr. and Mrs. Carter De Haven, Frank Fogarty in The Dublin Minstrel; B. A. Rolfe's Arcadia.

PALACE.—Sallie Fisher in new songs, Cecil Lean, Joseph C. Smith, the originator of the turkey trot, in dances.

HAMMERSTEIN.—French and Eis in The Vampire Dance; McWaters and Tyson, Lamberti, James Leonard company, Hoey and Lee.

FIFTH AVENUE.—Balalaika Orchestra, Van and Beaumont Sisters, Madden and Fitzpatrick, Britt Wood.

UNION SQUARE.—Taylor Holmes, Juliet Herzog's Stallions, Bert Fitzgibbons, Terry and Lambert, El Cota.

INVASION BY ITINERANTS

Italian Street Musicians Insist on Playing in Symphony Orchestra from Love of Country

Rehearsal of the Italian Symphony Orchestra, conducted by Sig. Cesare Sodero, in the Lexington Opera House, this city, on the afternoon of April 10, for its first forthcoming concert, was broken up by a small-sized riot caused by the invasion of an army of Italian street musicians, who forced their way into the theater and insisted on being incoporated as an integral part of the new orchestra. The invaders refused to depart when requested to do so by Signor Sodero, nor would they give the name of the man or men who counseled their coming; but they were there as "a tribute of love to their native land." It was necessary to call in police assistance to dislodge the itinerants.

Some believe that it was the work of some practical joker. Perhaps it was the inspiration of a clever press agent.

Who can tell?

On the Rialto

The London *Era* has taken a census of the feeling in the theatrical profession concerning female franchise. The result is that 244 English actresses want the vote; 346 do not; while 845 don't care a pin's point one way or another about the matter. Apropos of which *The Pelican* remarks: "I don't mind betting that the latter lot includes most of the prettiest and most attractive of the ladies. The women whom most men admire and care for, don't want to trouble about politics. They have lots of other much more interesting things to occupy their time."

♣

An error in the report of the case of Mrs. Edith Sessions Tupper *vs.* Sydney Rosenfeld requires correction. In the report of the decision of the Court restoring to Mrs. Tupper all rights to her play, The Road to Arcady, it was stated that Mrs. Tupper had conveyed her rights to Mr. Rosenfeld in a paper which the Court declared void. Mrs. Tupper's contention, sustained by the Court, was that she wrote a note at Rosenfeld's suggestion authorizing him to act as her agent in leasing the Southern rights to R. L. Giffen, but conveying no other rights to him.

♣

"It is not often," says James O'Donell Bennett in the Chicago *Record-Herald*, "that one week at the playhouses brings four achievements in acting so remarkable as——

"R. D. MacLean's delivery of the speech of Brutus to the mob in Julius Caesar.

"William Faversham's maneuvering of Antony's wordy battle with the mob in the same play.

"George M. Cohan's acting in the long passage of Jackson Jones's confession in Broadway Jones.

"And the acting of David Powell and Antoinette Walker in the scene of the 'flower boat floating upon a silver river of love,' in The Yellow Jacket."

♣

The question has been asked, "Is Marie V. FitzGerald going to become a British subject?" And when this was brought to Miss FitzGerald's notice in London, where she has been for the past eight months, she was most pronounced in her views. "Rather not," said she. "I am a most decided Yankee and long to return to my native heath. Intended sailing this month, but my contracts with *Theaterland* and other magazines will not permit. But surely shall be in dear old New York before June." Miss FitzGerald, who divides her time between journalism and playwriting, will reopen her country house at Whitestone, Long Island, and will remain there until October. "Me for the George M. Cohan songs every time," said merry Marie, "and forgive the vernacular."

♣

Everyone knows Browne's chophouse on Broadway, but how many know where it got its name? Well, William A. Brady, were you to ask him, would tell you that he was just plain "Mr. Browne," and that the name occurs on the programme of the initial performance of Rosedale, at the old Wallack's Theater at Thirteenth Street and Broadway, half a century ago. He was not a prominent actor. Neither was he a bad one, and he started a first-class chop house around the corner on Twenty-seventh Street, west of Broadway. It was so good that it lasted all these years, and with the northward march it moved along to its present location and survives to the joy of many a *bon vivant*.

♣

"Spence" H. Cone is not in a happy mood (though he ought to be) by reason of the flood of sympathetic and condoling messages which has poured in upon his wife and his sister, Mrs. Kate Claxton Stephenson, subsequent to the announcement of the death of Spencer H. Cone, a distant relative, aged seventy. "Spence" is sad to think that his many friends should think him capable of such a thing as leaving this beautiful earth, and Broadway, in the years of his adolescence. But that he should be confounded with a sage of seventy, this it is that makes him "red-headed."

♣

Trouble has been brewing for some time past in the ranks of the National Federation of Theater Clubs, organized last May for the purpose of affording an added opportunity to young playwrights. Efforts are being made within the organization, now numbering 1,300 members, to reorganize it with a view to taking up the work as originally outlined. Dissatisfaction has been expressed with the manner in which Sydney Rosenfeld, the president, has conducted the affairs of the federation. Practically all the original members of the board and the official staff resigned one by one, largely because the private producing company organized by Mr. Rosenfeld, it is claimed, acted under the name of the federation without regard to the wishes of the majority of the members. Recently Mr. Rosenfeld, it is said, resigned the presidency, and his resignation was accepted; but the next day he denied his retirement and announced that he would continue to act. Objection is also made to the circulation of stationery containing the names of officers who resigned months ago and protest against being identified with the present management of affairs. Among the retired officials are Mrs. Belle De Rivera and Mrs. Doré Lyon, who are active in efforts to bring the federation back to its original moorings. A reorganization has been effected with Mrs. Rivera as president, Mrs. E. F. Ranger secretary, and most of the old members on the board. It is hoped in this way to retain the large membership and start the federation off in the direction it was originally intended to go.

The PUBLICITY MEN

Will A. Page, who has had charge of the publicity work for the new Palace Theater for the past month, has resigned from that playhouse in order to accept an offer from the Keith offices to take charge of the Chestnut Street Theater and the Orpheum Stock company in Philadelphia.

Mr. Page was selected for his new position by the Keith interests as a result of the splendid publicity secured for the new Palace, and because of his wide experience in conducting stock companies. In Philadelphia he will not only be in full control of the Chestnut Street Theater and the stock company, but will also be in personal charge of the publicity work. He has been business-manager for a number of the best known stars and attractions, was six seasons with Charles Dillingham's various companies, two years at the New York Hippodrome as press representative, and the past season he has been business-manager of the De Koven company with the all-star Robin Hood revival.

His stock experience was acquired during the past six Summers, when he conducted Summer stock companies in Washington, Richmond, Rochester and other cities. When the Valencia Theater, in San Francisco, was opened four years ago as a stock enterprise, Mr. Page was engaged in New York to organize the company for that enterprise, and gathered together one of the best stock companies ever known in San Francisco. In placing him in charge of the Chestnut Street Theater and the Orpheum Stock company, the Keith interests have complimented him by giving him *carte blanche* instructions to stop at no expense whatever to maintain this company as the premier stock organization of America.

Mr. Page will assume his new duties in Philadelphia during this week. He will be succeeded at the Palace by William Raymond Sill. The present manager of the Orpheum Stock company, Frank Williams, will be transferred to one of the other Keith theaters.

It may be well for the members of the fraternity to institute an inquiry into the standing of Glenmore Davis, who is giving away the secrets of the craft in the *American Magazine* under the frank title of "The Confessions of a Press Agent." If this sort of thing continues the present-day press agent will be superseded by a man whose chief qualification is to wear a silk hat—which is beyond Davis—and post bills.

Ned Alvord lays it on R. E. Meredith. The guilt lies between these two terrible graduates from press agentry. The stuff appears in a herald for a tabloid musical show, Along Broadway, and may be handy for beginners as the phrases suit any attraction. They are reproduced below:

Ability, acclaiming, accorded, applause.
Beautiful, Bohemian, Broadway blandishments.
Cutest, coyest, comeliest chorus.
Delightful display, disarming disapproval.
Effervescent entertainment, eagerly enjoyed.
Foolish frolics, featured fervently.
Gladsome girls, gorgeously gotten-up.
Hilarious hullaboo, healthful hodgepodge.
Illuminating imaginations, idolized ideals.
Jiggling jokers, jocular jesting.
Kidding kill-cares, kittenish kavorting.
Luxuriant labyrinth of lassie loveliness.
Mirthful melange of melodious merriness.
Newness: Novelty neatly narrowed.
Others offer only one-half.
Popular play, prodigiously peopled.
Curious quaintness, quenchless quibble.
Rejoicing released reason relegated.
Smiling sirens seldom serious.
Theatrical tenets triumphantly terminated.
Unasked ukase is unanimously Utopia.
Vivacious vehicle of versatile velocity.
Whew! What wonderful witchcraft.
Xtra xhilarating; xtraordinary xcellence.
Yankee youth's yearly yawn-killer.
Zealous zephyrs; zany Zouaves.

Latest returns from Gladys Zell, the energetic chorus lady of The Lady of the Slipper, indicate that she will carry her plan for promoting a Summer camp for chorus girls in the Maine woods by a large majority.

J. J. Rosenthal came back to town after an eventful tour piloting Gypsy Love through the Pacific Coast territory. He reported that the attraction made a flattering record wherever it appeared. After a few days in town he went on another touring expedition for Al. H. Woods. Gypsy Love is announced to close in Milwaukee.

Fred Peel, that charming record-breaker among publicity men, has gone into the manufacturing business, claiming that the theatrical line is overdone at present.

Will somebody kindly send Eddie Corbett's address to this office?

Arthur B. Ryan, formerly press representative for the Hippodrome, in conjunction with George W. McGregor, has started a new producing firm, with offices in the New Amsterdam Theater.

W. W. Aulick, the general press representative of The Liebler company, was overheard whispering in the ear of one of his trusties to the effect that he required him to sneak to Macy's and procure fifty cents' worth of grass seed with which to encourage the lawn that practically surrounds his Flushing home, and to have the package rubbed with a few coffee beans so as to disguise it from the other commuters.

STAGE SOCIETY'S BIG PLANS

Fifty plays of merit that have never been produced in this country are now under consideration by the Reading Committee of the Stage Society of New York. So H. J. Wigham, chairman of the committee, reported at the society's last meeting. It is in the cards that New York will witness the productions of some of these plays before the year's close.

The meeting was presided over by Vice-President Henry G. Gray, in the absence of the president, Mrs. Benjamin Guinness, who is now touring Europe.

Walter Rosen, chairman of the committee on nominations, reported three vacancies on his committee. These places will probably be filled before the next meeting.

Upon Mr. Rosen's recommendation the executive committee of the society was re-elected. The personnel of the committee is, chairman, Henry G. Gray, Mrs. Benjamin Guinness, Mrs. W. H. Chandler, Miss F. M. Cottenet, Mrs. Norman Hapgood, Miss Constance Collier, R. Strappe-Quaglia, Austin Strong, Philip Littell, H. J. Wigham and Harrison Rhodes.

THE NEW YORK
DRAMATIC MIRROR

ESTABLISHED JANUARY 4, 1879
Published Every Wednesday in New York. Entered at the Post Office as Second Class Matter
THE DRAMATIC MIRROR COMPANY
HARRY A. WILSON, President — FREDERICK F. SCHRADER, Editor
HENRY T. MUNCH, Sec'y and Treas. — LYMAN O. FISKE, Manager
145 West Forty-fifth Street, New York, N. Y. — Telephone — Bryant 8360-8361
Registered Cable Address—"Dramirror"

SUBSCRIPTIONS

One year, $4.00; six months, $2.00; three months, $1.00. Foreign subscription, one year, $5.50; Canadian, $5.00, postage prepaid.
The Dramatic Mirror is sold in London at Pall Mall American Exchange, Carlton and Regent Streets, and Daw's Agency, 17 Green Street, Charing Cross Road, W. C. The Trade supplied by all News Companies.

ADVERTISEMENTS

Rates on Theatrical, Motion Picture and Classified Advertisements will be furnished on request.

BUSY LOS ANGELES

For ambition and ideals commend us to Los Angeles. Not only has that flourishing young city several first-class stock theaters and more than enough modern houses than would suffice a city twice its size, it now makes a bid for becoming the permanent home of American prize operas, an amendment to the by-laws of the National Federation of Music Clubs having settled upon it as the meeting place of the Federation biennial every alternate year

The amendment makes the condition that such meetings shall be held at Los Angeles, providing a suitable prize for an opera with a fund for the adequate production of the same is guaranteed by the city. Already $10,000 have been raised for this purpose, which insures the first biennial to be held there in 1915.

The spirit of hearty co-operation on the part of the citizens, local musicians, and the people's orchestra of Los Angeles in their aim to make their city the musical center of America has thoroughly enthused the national committee, and it feels that Southern California is the logical place to see American opera worked out on a basis that will not only encourage musicians, but place music, as an industry, among the great features of the West.

For high ideals and altruism we fear we must look to Western America. We in the East are too busy making dollars.

ARTISTIC TEMPERAMENT

There was once an egotistical, self-opinionated, self-satisfied and ambitious actor who was compelled to act in vaudeville because he could discover no play suited to his genius. He said: "Why don't somebody write me A Music Master in one act? I'd show WARFIELD something that would astonish him."

Somebody submitted a playlet to him that was just the thing he had asked for. But the actor had never seen WARFIELD play it, and so he declined it with one of those specious criticisms that betray the shallowness of the "four flusher."

A librettist who had long studied conditions and saw that the day of something better than the crude garishness of musical comedy had dawned, and wrote a libretto which was promptly accepted by a distinguished composer, sent it to a certain actress prominent in musical comedies, who read it and sent it back with the comment that it was "old-fashioned."

Somebody soon after wrote an interview with this actress, now appearing in a revival of an old musical comedy, in which she has a song. And this is what she said:

"Isn't that a dear song? Why is it our writers to-day do not write such lyrics, with a story and something to act in them? It is really awfully hard to be a prima donna in light opera these days."

"Why, it ought to be easy for you?"

"It would if there were any light operas, but the only ones that are worth while are the old ones, it seems. Of course, once in a while there is A Merry Widow or a Madame Sherry."

"And whenever there is you are always engaged for the prima donna role. Surely, you cannot complain."

"But I would like to see our modern composers and librettists writing just as good opera as they did in the last generation. They ought to be able to do it. The world has not stood still, everything else has advanced, why not light opera?"

"That is a question which is calculated to make the gods ponder."

"The lyrics that one has to learn nowadays in musical comedy have nothing in them. Most of them are so silly I cannot even memorize them. But with a good lyric it is different. One reading and it is fixed in your mind."

Yet this identical actress declared that the book, whose story and lyrics had been widely commended by play readers and managers as far out of the ordinary, was "old-fashioned" and declined even to hear the music.

So like the actor who wanted to "show" WARFIELD!

ACCORDING to a South Bend paper, EDWARD LANGFORD has sued WRIGHT HUNTINGTON for $10,000 libel and personal damage. LANGFORD was the leading man of a stock company conducted by HUNTINGTON, and complains that Mr. HUNTINGTON wrote booking offices after the former's retirement that LANGFORD was an absinthe user and a drunkard. LANGFORD declares that he is the sole support of two sisters, one of whom is a consumptive, and that because of the letter he has been unable to secure another engagement.

THE MIRROR does not assume to judge the merits of the case, but prints the story to point a moral. There are people in the profession who think nothing of destroying others' reputation by the dark-lantern methods of anonymous defamation. They conceive a grudge against some one and then resort to the contemptible expedient of undermining their standing and moral character. Women are perhaps more often the victims than men. In either case persons guilty of such offense are cowards, and they should be exposed and punished. If Mr. LANGFORD has proof of what he claims he has taken the right course, and $10,000 is not too much to compensate him for his injuries. We hope others similarly affected will follow his example.

SPARKS

(From the *Boston Transcript*.)

"Within the next ten years, the American stage will be made over," Professor George P. Baker assured his audience in Huntington Hall at the last of his Lowell lectures. He referred not to the drama itself, but to the mechanics and art of stage-setting.

"Except for indoor scenes," said Dr. Baker, "attempts at complete realism will ultimately be abandoned and wise stage managers will seek only those effects which will allow some play to the imagination of their audiences. The net result will be an increase, not a decrease, in the true realism of the stage. A manager may spend thousands of dollars for a moon that goes crawling from the floor to the scene-loft, but it will stick now and then in its course, and the back-drops with their painted stone castles will go on flapping to the end of time. These high-priced effects often serve to kill, not to inspire, realism. The new German relief-stage points the way to true realism.

"Germany is far ahead of us in successful stage devices. In three Berlin theaters, the revolving stage is in constant use. Several scenes are set on the revolving stage at one time so that the waits between the scenes and acts are materially shortened. Its use in the New Royal Theater has made Faust possible of presentation without overtiring the audience.

"Where ground space is at a premium, the Germans have contrived by means of the elevator stage, to lower part of the scene below the floor level, or to raise it as desired. Cliffs may be raised on one trap and dungeons be lowered on another. Aside from the speed with which this enables a manager to change his sets, it also makes possible the weirdest of fairy-tale effects. A stage the size of a palace may be reduced to the proportions of a hovel by adding a second proscenium arch within the stationary one.

"We must insist that our stage shall be just as plastic as the German. The revolving stage, the suffused lighting which gives the effect of distance, the elevator stage on the one hand, and the simple background of curtains for Shakespearean plays, all must come."

MR. KLEIN AGAIN

Editor DRAMATIC MIRROR:

SIR.—One reads with great pleasure the reassuring lines from time to time appearing in the columns of THE MIRROR in behalf of the much spurned unknown playwright. The editorial with reference to the fact that good plays are not so rare as producing managers would make out is opportune.

In *Munsey's*, June, 1912, Matthew White, Jr., states that out of thousands of plays written by unknown playwrights and submitted to producers in New York practically nothing worth while was found! He quotes Charles Klein as follows:

"There is not one in ten thousand unsolicited manuscripts that is worth the time it takes to read it."

Where did Mr. Klein start? Was he not one of us—the unknown playwright?

Mr. White claimed that inexperience was at fault and that the successful playwrights had entered the realm by way of newspaperdom, short story writing or acting. May I ask, How about Ibsen? Mr. Archer claims in his work "Playmaking" that story writing and playwriting are quite different matters. Many plays that get on the stage for a short term to-day break the rules of possibility, plausibility and continuity. Recently it was shown that several hitherto unknown playwrights had in some unaccountable manner secured recognition and that some of the old favorites had produced failures. Was not Miss Sowerby, author of Rutherford and Son, a London stenographer? This is further evidence that more good plays are rejected than produced.

Yours very truly,
O. V. SCHROETER.

LOS AGELES, CAL., April 3, 1913.

CARD FROM MR. YOUNGSON

Editor DRAMATIC MIRROR:

SIR.—The stock company at the Darling Theater will continue under new management. Trouble arose between the house management and the company management when Lewis Cody left to go with George Lederer's The Seventh Chord.

I decided to sell and had the prospective buyers in town looking over the proposition when I was told that the manager of the theater was trying to do business direct with these men. I flatly withdrew and turned everything over to the company for their protection. The manager of the theater gave out a statement regarding financial difficulties in the company and that they would close, etc., etc., all of which is intended to harm me.

Should this report reach you I must ask you to disregard it until you have investigated it. You may then publish your findings if you wish.

Yours truly,
WILLIAM C. YOUNGSON.

GLOVERSVILLE, N. Y., April 8.

EDITOR'S LETTER BOX

B. A. P., Toronto.—Address Roi Cooper McGrue, in care of Miss Elizabeth Marbury, 1430 Broadway, New York.

FRED A. WOODRICH, Laporte, Ind.—Address a letter to the actress in care of THE MIRROR. It will be advertised and forwarded.

C. P. ROBINSON, Boston.—Edmond Rostand's Cyrano de Bergerac, produced at Garden Theater on Oct. 3, 1898, with these principals: Comte de Guiche, Arthur Forrest; Comte de Valvert, F. A. Thomson; Christian, William Courtenay; Cyrano de Bergerac, Richard Mansfield; Le Bret, J W. Weaver; Captain Carbon, Francis Kingdon; Rogueneau, A. G. Andrews; Ligniere, Fred Backus; Roxane, Margaret Anglin; Duenna, Ellen Cummens; Lise, Helen Gliddon; Mother, Margaret Weaver. Among the minor players were Douglas Wood as Brissaille, Augustus McHugh as a pickpocket, Mary Emerson as Sister Claire, Claire Kulp as second actress, and Fernanda Eliscu as fourth page. Richard Mansfield presented a revival of King Henry V. at the Garden on Oct. 3, 1900, with these principals: King Henry V., Mr. Mansfield; Duke of Gloster, Ernest Warde; Duke of Bedford, Malcolm Duncan; Duke of Clarence, B. W. Winter; Duke of York, Arthur Stanford; Lord Scroop, Woodward Barrett; Sir Thomas Grey, F. C. Butler; Bates, J. A. Wilkes; Fluellen, A. G. Andrews; Charles the Sixth, Sheridan Block; Lewis, A. Berthelet; Duke of Bergundy, Mervyn Dallas; Constable of France, Prince Lloyd; French soldier, Francis Gaillard; chorus, Florence Kahn; Isabel, Georgine Brandon; Princess Katherine, Ida Brassey; Alice, Susanne Santje; Dame Quickley, Estelle Mortimer.

FEELS BETTER NOW

Editor DRAMATIC MIRROR:

SIR.—The letter of mine which appeared in last week's MIRROR shouted at me from the page, and if you will publish this I will be everlastingly obliged.

My letter was unwarrantable. It was written one lonely Sunday evening during the flood (in Ohio), the sort of time when one feels he hasn't a friend in the world, and is badly used.

My letter bespeaks an animus and an attitude which I do not feel, and is out of proportion to any experience of mine.

Whatever there is in the situation of actor towards manager it is not improved by irresponsible indictments.

Perhaps as one grows older one is wiser and doesn't make so much noise.

Sincerely,
JOHN MEEHAN.

KINGSTON, N. Y.

HATS OFF—THANK YOU

In Philadelphia, it seems, ladies have yet to learn that the proper thing to do in a theater is to remove their hats. To enforce

the rule requires some diplomacy. Accordingly, Manager Leopold, of the Nixon Theater, after some painful experiences with sending ushers to ladies to request the removal of their headgear, was struck with the idea that if the wearer of the hat could be made to smile at the request to remove the obstruction, it was as well as half granted.

The card here shown, which was drawn by one of Philadelphia's best-known cartoonists, achieved the result desired. The usher quietly hands the cartoon to the wearer of the hat, the latter takes the implied hint, smiles, and, with a laugh, hands the card to her escort to enjoy, and the offending hat is removed. In this case is the old saying exemplified, that "a hint is as good as a kick."

Prominent Critics

Every patron of the St. Louis playhouses, as well as every visiting agent and manager, knows Alfred Head, dramatic critic and editor of the *Republic*. For nine years he has passed upon the merits or demerits of St. Louis stage offerings, and for three

ALFRED HEAD,
Dramatic Critic St. Louis *Republic*.

years previously he was on the staff of the *Republic* in other capacities.

His dramatic novitiate was served under the tutelage of Homer Bassford, now associate manager of the St. Louis *Times*, whom he succeeded in the major position, and, strange to say, his entire newspaper career has been passed upon the one journal.

During his incumbency the *Republic* has grown to be the greatest authority upon the "news" of the theater in St. Louis. Gifted with the natural reportorial instinct "Al" (such he is to all who know him) Head, carries in his paper every item of news that the local theatrical situation develops and a great many that develop elsewhere. He has many warm friends among those who disseminate the news of happenings elsewhere and through them and the various managerial mailing lists—he is on every one there is—he is in constant touch with everything of interest.

Being a native born Missourian, exact date Dec. 7, 1878, there is the attitude toward plays that might naturally be expected, and the "one thousand and one nights in New York" shibboleth is by no means convincing with him. He and his St. Louis must be "shown," but once that is done, he is not sparing in praise and is usually lenient in criticism. His play judgments are terse and accurate, and his criticisms of the work of the players, kindly and helpful.

During the regular season he runs a column of daily gossip under the signature of "Greenroom," which is a bright and lively feature of his department. Many a player is indebted to it for some nice little mention. On "opening nights" Mr. Head does not attempt to cover the entire field, but gives his attention to one attraction only, arguing, very justly, that a piecemeal viewpoint can result only in a piecemeal verdict.

Several weeks each Summer are spent in New York; and along Broadway, as well as along Olive Street, "Al" Head is a likeable chap to know, for he has never been inoculated with the virus of an ingrowing grouch.

In his home there is to be found a fine dramatic library, for he is a student of the stage as well as a critic.

Purnell Pratt has replaced Harrison Ford at the Princess Theater as juvenile man.

Francis Lieb and Hallyn Mostyn have joined the all-star Robin Hood.

Frank Lalor is reading manuscripts for the choice of a new vehicle.

George Broadhurst is to write a play for George Fawcett next season.

Mabel S. Keightley, author of The Band of the Drakes, a production to be made next season, is completing for Paul Gilmore a romantic drama entitled The Honor of Savelli. She is doing the work at her home in South Bend, Ind.

Personal

DECKER.—Kathryn Browne Decker, who has been playing Mrs. Gordon in The Lady from Oklahoma, proves the value of thorough training by her excellent rendition of that most conventional role, her delicate finesse and artistic methods making commonplace lines and melodramatic situations seem plausible and convincing. Miss Browne, to give her the name by which she is best known to theatergoers, recently returned to the stage in A Mere Man. Prior to her marriage, her last New York appearance was at Wallack's Theater in Votes For Women. Miss Browne served her apprenticeship as a child actress under the managers of the Daly and Palmer era. At seventeen she was playing Juliet, Desdemona, Rosalind, Ophelia, easily graduating into a stock leading woman, filling positions in that capacity until she had acquired a splendid technical foundation for her work. The polishing process came later, with plays like The Country Mouse, under Frank McKee's management, then with the Lieblers and Henry Miller. Miss Browne followed Miss Anglin in The Great Divide.

FANCIULLI.—F. Fanciulli, formerly director of the United States Marine Band, and his band of sixty musicians, gave a delightful concert at the benefit performance at the Hippodrome, Sunday, April 6, under the auspices of Mayor Gaynor, for the sufferers of the Ohio flood. The band volunteered its services and was granted special permission by the Musical Mutual Protective Union to play without compensation. This was the first appearance of Fanciulli and his band in New York city since his popular concerts in the Mall in Central Park.

KYLE.—The handsome cover of this week's MIRROR shows one of the most competent and scholarly American actors, Howard Kyle, in a characteristic pose as Simeon in the great spectacular drama of Joseph and His Brethren at the Century Theater. Mr. Kyle belongs to that school of American players which has been too long kept in the background, but with R. D. MacLean, Tyrone Power and sundry others is becoming the vogue again.

Oliver Morosco has placed J. Hartley Manners's The Moneymoon in rehearsal, with Orrin Johnson, Marguerite Leslie, Ada Dwyer, and Lennox Pawle in the principal roles.

Viola Allen has sailed for Europe and will return in June.

Harris and Ewing, Wash., D. C.
JEROME RENNER.

Jerome Renner has just closed his twenty-fourth week at the Warburton Theater, Yonkers, where he has scored many successes in the juvenile and light comedy roles, principally among which is the Carter De Haven part in The Girl in the Taxi, in which he surprised his many friends by introducing a singing and dancing specialty. Mr. Renner possesses a very striking personality and gives promise of "big things" in the near future. He was a member of the Columbia Players in Washington, D. C., last season, and also played the juvenile and light comedy roles in various well-known stock organizations in Cleveland, Baltimore, Newark, White Plains, Schenectady, Detroit, etc., and was associated with Charles B. Hanford in his production of Julius Cæsar and Cymbeline, and with Walker Whiteside's success, We Are King. Mr. Renner will sail shortly for Bermuda and on his return will open the Summer season in stock at Binghamton, N. Y.

Broadway Favorites

Francine Larrimore, the young ingenue with Holbrook Blinn at the Princess, represents among the present generation a widely known European family of actors. Miss Larrimore's real name is Francine Adler, her maternal grandmother, Charlotte Ad-

G. Bennett Moore, New Orleans.
FRANCINE LARRIMORE.

ler, having established the family's stage reputation many years ago and played actively until she was seventy-six, and then managed until she was eighty. At her death she left a request to the parents of Francine, that she be permitted to follow the stage. Thus Francine became an actress, and is the only one of seven children who joined the profession.

Miss Larrimore's uncle is Jacob P. Adler, and he was her chief tutor and guide in learning the art of acting, although her mother was a famous leading woman in Vienna and Berlin. Francine started her career at the age of three in a Russian company, which traveled through the Czar's empire and came to Germany. There Miss Larrimore became a member of a repertoire company, and at the age of six she went to Vienna. Then she traveled to France, where her father was a famous leading man. Then her uncle won success in New York at his own theater, and little Francine was attracted from her parents to the company of the tragedian. She played with him in London for a year, and then in 1902 made her American debut in New York as Little Lord Fauntleroy and Little Eva.

Miss Larrimore's success was a triumph from the start, and resulted in J. Gordon writing for her the role of Lola in The True Power, considered one of the greatest and strongest roles ever written for an ingenue lead. She played this role three seasons. She then went back to college, but the waiting became tiresome, so she began an English career, working up from the bottom. Her progress has been rapid. Her work in A Fool There Was, Where There's a Will, The Commanding Officer, and as Cyprienne in Divorcons has been praised, while as Elsie Darling in Philip Bartholomae's Over Night she gave an ideal impersonation of the role.

Miss Larrimore has appeared in stock at Minneapolis and St. Paul with James Neill, and became a tremendous favorite with her audiences in a varied line of roles.

Miss Larrimore says, "I want to be a model actress. If I were to be a servant girl I'd want to be a good, model servant girl. I'm after the highest and the best in everything. In school I led all my classes, and I wasn't the model girl. Why, they all thought I was a tomboy."

Miss Larrimore has the reputation of being the merriest kid on Broadway, because she has shown pluck, persistency, and nerve; above all, she has ability.

CHAMBERLAIN BROWN.

Donald MacDonald has returned to New York, due to the closing of The Red Petticoat.

Clara Joel and Emma Lowry are considered for Jane Cowl's role in Within the Law for next season.

Macey Harlan and Daniel Jarrett, Jr., have joined Marie Dressler's company.

E. H. Sothern and Julia Marlowe will add Othello and Measure for Measure to their repertoire next season.

THE NEW YORK
DRAMATIC MIRROR

ESTABLISHED JANUARY 4, 1879
Published Every Wednesday in New York. Entered at the Post Office as Second Class Matter
THE DRAMATIC MIRROR COMPANY
HARRY A. WILSON, President — FREDERICK F. SCHRADER, Editor
HENRY T. MUNCH, Sec'y and Treas. — LYMAN O. FISKE, Manager
145 West Forty-fifth Street, New York, N. Y. . . Telephone — Bryant 8360-8361
Registered Cable Address—"Dramirror"

SUBSCRIPTIONS
One year, $4.00; six months, $2.00; three months, $1.00. Foreign subscription, one year, $5.50; Canadian, $5.00, postage prepaid.
The Dramatic Mirror is sold in London at Pall Mall American Exchange, Carlton and Regent Streets, and Daw's Agency, 17 Green Street, Charing Cross Road, W. C. The Trade supplied by all News Companies.

ADVERTISEMENTS
Rates on Theatrical, Motion Picture and Classified Advertisements will be furnished on request.

BUSY LOS ANGELES

For ambition and ideals commend us to Los Angeles. Not only has that flourishing young city several first-class stock theaters and more than enough modern houses than would suffice a city twice its size, it now makes a bid for becoming the permanent home of American prize operas, an amendment to the by-laws of the National Federation of Music Clubs having settled upon it as the meeting place of the Federation biennial every alternate year

The amendment makes the condition that such meetings shall be held at Los Angeles, providing a suitable prize for an opera with a fund for the adequate production of the same is guaranteed by the city. Already $10,000 have been raised for this purpose, which insures the first biennial to be held there in 1915.

The spirit of hearty co-operation on the part of the citizens, local musicians, and the people's orchestra of Los Angeles in their aim to make their city the musical center of America has thoroughly enthused the national committee, and it feels that Southern California is the logical place to see American opera worked out on a basis that will not only encourage musicians, but place music, as an industry, among the great features of the West.

For high ideals and altruism we fear we must look to Western America. We in the East are too busy making dollars.

ARTISTIC TEMPERAMENT

There was once an egotistical, self-opinionated, self-satisfied and ambitious actor who was compelled to act in vaudeville because he could discover no play suited to his genius. He said: "Why don't somebody write me A Music Master in one act? I'd show WARFIELD something that would astonish him."

Somebody submitted a playlet to him that was just the thing he had asked for. But the actor had never seen WARFIELD play it, and so he declined it with one of those specious criticisms that betray the shallowness of the "four flusher."

A librettist who had long studied conditions and saw that the day of something better than the crude garishness of musical comedy had dawned, and wrote a libretto which was promptly accepted by a distinguished composer, sent it to a certain actress prominent in musical comedies, who read it and sent it back with the comment that it was "old-fashioned."

Somebody soon after wrote an interview with this actress, now appearing in a revival of an old musical comedy, in which she has a song. And this is what she said:

"Isn't that a dear song? Why is it our writers to-day do not write such lyrics, with a story and something to act in them? It is really awfully hard to be a prima donna in light opera these days."

"Why, it ought to be easy for you?"

"It would if there were any light operas, but the only ones that are worth while are the old ones, it seems. Of course, once in a while there is A Merry Widow or a Madame Sherry."

"And whenever there is you are always engaged for the prima donna role. Surely, you cannot complain."

"But I would like to see our modern composers and librettists writing just as good opera as they did in the last generation. They ought to be able to do it. The world has not stood still, everything else has advanced, why not light opera?"

"That is a question which is calculated to make the gods ponder."

"The lyrics that one has to learn nowadays in musical comedy have nothing in them. Most of them are so silly I cannot even memorize them. But with a good lyric it is different. One reading and it is fixed in *your* mind."

Yet this identical actress declared that the book, whose story and lyrics had been widely commended by play readers and managers as far out of the ordinary, was "old-fashioned" and declined even to hear the music.

So like the actor who wanted to "show" WARFIELD!

ACCORDING to a South Bend paper, EDWARD LANGFORD has sued WRIGHT HUNTINGTON for $10,000 libel and personal damage. LANGFORD was the leading man of a stock company conducted by HUNTINGTON, and complains that Mr. HUNTINGTON wrote booking offices after the former's retirement that LANGFORD was an absinthe user and a drunkard. LANGFORD declares that he is the sole support of two sisters, one of whom is a consumptive, and that because of the letter he has been unable to secure another engagement.

THE MIRROR does not assume to judge the merits of the case, but prints the story to point a moral. There are people in the profession who think nothing of destroying others' reputation by the dark-lantern methods of anonymous defamation. They conceive a grudge against some one and then resort to the contemptible expedient of undermining their standing and moral character. Women are perhaps more often the victims than men. In either case persons guilty of such offense are cowards, and they should be exposed and punished. If Mr. LANGFORD has proof of what he claims he has taken the right course, and $10,000 is not too much to compensate him for his injuries. We hope others similarly affected will follow his example.

SPARKS

(From the *Boston Transcript*.)

"Within the next ten years, the American stage will be made over," Professor George P. Baker assured his audience in Huntington Hall at the last of his Lowell lectures. He referred not to the drama itself, but to the mechanics and art of stage-setting.

"Except for indoor scenes," said Dr. Baker, "attempts at complete realism will ultimately be abandoned and wise stage managers will seek only those effects which will allow some play to the imagination of their audiences. The net result will be an increase, not a decrease, in the true realism of the stage. A manager may spend thousands of dollars for a moon that goes crawling from the floor to the scene-loft, but it will stick now and then in its course, and the back-drops with their painted stone castles will go on flapping to the end of time. These high-priced effects often serve to kill, not to inspire, realism. The new German relief-stage points the way to true realism.

"Germany is far ahead of us in successful stage devices. In three Berlin theaters, the revolving stage is in constant use. Several scenes are set on the revolving stage at one time so that the waits between the scenes and acts are materially shortened. Its use in the New Royal Theater has made Faust possible of presentation without overtiring the audience.

"Where ground space is at a premium, the Germans have contrived by means of the elevator stage, to lower part of the scene below the floor level, or to raise it as desired. Cliffs may be raised on one trap and dungeons be lowered on another. Aside from the speed with which this enables a manager to change his sets, it also makes possible the weirdest of fairy-tale effects. A stage the size of a palace may be reduced to the proportions of a hovel by adding a second proscenium arch within the stationary one.

"We must insist that our stage shall be just as plastic as the German. The revolving stage, the suffused lighting which gives the effect of distance, the elevator stage on the one hand, and the simple background of curtains for Shakespearean plays, all must come."

MR. KLEIN AGAIN

Editor DRAMATIC MIRROR:

SIR.—One reads with great pleasure the reassuring lines from time to time appearing in the columns of THE MIRROR in behalf of the much spurned unknown playwright. The editorial with reference to the fact that good plays are not so rare as producing managers would make out is opportune.

In *Munsey's*, June, 1912, Matthew White, Jr., states that out of thousands of plays written by unknown playwrights and submitted to producers in New York practically nothing worth while was found! He quotes Charles Klein as follows:

"There is not one in ten thousand unsolicited manuscripts that is worth the time it takes to read it."

Where did Mr. Klein start? Was he not one of us—the unknown playwright?

Mr. White claimed that inexperience was at fault and that the successful playwrights had entered the realm by way of newspaperdom, short story writing or acting. May I ask, How about Ibsen? Mr. Archer claims in his work "Playmaking" that story writing and playwriting are quite different matters. Many plays that get on the stage for a short term to-day break the rules of possibility, plausibility and continuity. Recently it was shown that several hitherto unknown playwrights had in some unaccountable manner secured recognition and that some of the old favorites had produced failures. Was not Miss Sowerby, author of Rutherford and Son, a London stenographer? This is further evidence that more good plays are rejected than produced.

Yours very truly,
O. V. SCHROETER.

LOS AGELES, CAL., April 3, 1913.

CARD FROM MR. YOUNGSON

Editor DRAMATIC MIRROR:

SIR.—The stock company at the Darling Theater will continue under new management. Trouble arose between the house management and the company management when Lewis Cody left to go with George Lederer's The Seventh Chord.

I decided to sell and had the prospective buyers in town looking over the proposition when I was told that the manager of the theater was trying to do business direct with these men. I flatly withdrew and turned everything over to the company for their protection. The manager of the theater gave out a statement regarding financial difficulties in the company and that they would close, etc., etc., all of which is intended to harm me.

Should this report reach you I must ask you to disregard it until you have investigated it. You may then publish your findings if you wish.

Yours truly,
WILLIAM C. YOUNGSON.

GLOVERSVILLE, N. Y., April 8.

EDITOR'S LETTER BOX

B. A. P., Toronto.—Address Roi Cooper McGrue, in care of Miss Elizabeth Marbury, 1430 Broadway, New York.

FRED A. WOODRICH, Laporte, Ind.—Address a letter to the actress in care of THE MIRROR. It will be advertised and forwarded.

C. P. ROBINSON, Boston.—Edmond Rostand's Cyrano de Bergerac, produced at Garden Theater on Oct. 3, 1898, with these principals: Comte de Guiche, Arthur Forrest; Comte de Valvert, F. A. Thomson; Christian, William Courtenay; Cyrano de Bergerac, Richard Mansfield; Le Bret, J W. Weaver; Captain Carbon, Francis Kingdon; Rogueneau, A. G. Andrews; Ligniere, Fred Backus; Roxane, Margaret Anglin; Duenna, Ellen Cummens; Lise, Helen Gliddon; Mother, Margaret Weaver. Among the minor players were Douglas Wood as Brissaille, Augustus McHugh as a pickpocket, Mary Emerson as Sister Claire, Claire Kulp as second actress, and Fernanda Eliscu as fourth page. Richard Mansfield presented a revival of King Henry V. at the Garden on Oct. 3, 1900, with these principals: King Henry V., Mr. Mansfield; Duke of Gloster, Ernest Warde; Duke of Bedford, Malcolm Duncan; Duke of Clarence, B. W. Winter; Duke of York, Arthur Stanford; Lord Scroop, Woodward Barrett; Sir Thomas Grey, F. C. Butler; Bates, J. A. Wilkes; Fluellen, A. G. Andrews; Charles the Sixth, Sheridan Block; Lewis, A. Berthelet; Duke of Bergundy, Mervyn Dallas; Constable of France, Prince Lloyd; French soldier, Francis Gaillard; chorus, Florence Kahn; Isabel, Georgine Brandon; Princess Katherine, Ida Brassey; Alice, Susanne Santje; Dame Quickley, Estelle Mortimer.

FEELS BETTER NOW

Editor DRAMATIC MIRROR:

SIR.—The letter of mine which appeared in last week's MIRROR shouted at me from the page, and if you will publish this I will be everlastingly obliged.

My letter was unwarrantable. It was written one lonely Sunday evening during the flood (in Ohio), the sort of time when one feels he hasn't a friend in the world, and is badly used.

My letter bespeaks an animus and an attitude which I do not feel, and is out of proportion to any experience of mine.

Whatever there is in the situation of actor towards manager it is not improved by irresponsible indictments.

Perhaps as one grows older one is wiser and doesn't make so much noise.

Sincerely,
JOHN MEEHAN.

KINGSTON, N. Y.

HATS OFF—THANK YOU

In Philadelphia, it seems, ladies have yet to learn that the proper thing to do in a theater is to remove their hats. To enforce

the rule requires some diplomacy. Accordingly, Manager Leopold, of the Nixon Theater, after some painful experiences with sending ushers to ladies to request the removal of their headgear, was struck with the idea that if the wearer of the hat could be made to smile at the request to remove the obstruction, it was as well as half granted.

The card here shown, which was drawn by one of Philadelphia's best-known cartoonists, achieved the result desired. The usher quietly hands the cartoon to the wearer of the hat, the latter takes the implied hint, smiles, and, with a laugh, hands the card to her escort to enjoy, and the offending hat is removed. In this case is the old saying exemplified, that "a hint is as good as a kick."

Prominent Critics

Every patron of the St. Louis playhouses, as well as every visiting agent and manager, knows Alfred Head, dramatic critic and editor of the *Republic*. For nine years he has passed upon the merits or demerits of St. Louis stage offerings, and for three

ALFRED HEAD,
Dramatic Critic St. Louis *Republic*.

years previously he was on the staff of the *Republic* in other capacities.

His dramatic novitiate was served under the tutelage of Homer Bassford, now associate manager of the St. Louis *Times*, whom he succeeded in the major position, and, strange to say, his entire newspaper career has been passed upon the one journal.

During his incumbency the *Republic* has grown to be the greatest authority upon the "news" of the theater in St. Louis. Gifted with the natural reportorial instinct "Al" (such he is to all who know him) Head, carries in his paper every item of news that the local theatrical situation develops and a great many that develop elsewhere. He has many warm friends among those who disseminate the news of happenings elsewhere and through them and the various managerial mailing lists—he is on every one there is—he is in constant touch with everything of interest.

Being a native born Missourian, exact date Dec. 7, 1878, there is the attitude toward plays that might naturally be expected, and the "one thousand and one nights in New York" shibboleth is by no means convincing with him. He and his St. Louis must be "shown," but once that is done, he is not sparing in praise and is usually lenient in criticism. His play judgments are terse and accurate, and his criticisms of the work of the players, kindly and helpful.

During the regular season he runs a column of daily gossip under the signature of "Greenroom," which is a bright and lively feature of his department. Many a player is indebted to it for some nice little mention. On "opening nights" Mr. Head does not attempt to cover the entire field, but gives his attention to one attraction only, arguing, very justly, that a piecemeal viewpoint can result only in a piecemeal verdict.

Several weeks each Summer are spent in New York; and along Broadway, as well as along Olive Street, "Al" Head is a likeable chap to know, for he has never been inoculated with the virus of an ingrowing grouch.

In his home there is to be found a fine dramatic library, for he is a student of the stage as well as a critic.

Purnell Pratt has replaced Harrison Ford at the Princess Theater as juvenile man.

Francis Lieb and Hallyn Mostyn have joined the all-star Robin Hood.

Frank Lalor is reading manuscripts for the choice of a new vehicle.

George Broadhurst is to write a play for George Fawcett next season.

Mabel S. Keightley, author of The Band of the Drakes, a production to be made next season, is completing for Paul Gilmore a romantic drama entitled The Honor of Savelli. She is doing the work at her home in South Bend, Ind.

Personal

DECKER.—Kathryn Browne Decker, who has been playing Mrs. Gordon in The Lady from Oklahoma, proves the value of thorough training by her excellent rendition of that most conventional role, her delicate finesse and artistic methods making commonplace lines and melodramatic situations seem plausible and convincing. Miss Browne, to give her the name by which she is best known to theatergoers, recently returned to the stage in A Mere Man. Prior to her marriage, her last New York appearance was at Wallack's Theater in Votes For Women. Miss Browne served her apprenticeship as a child actress under the managers of the Daly and Palmer era. At seventeen she was playing Juliet, Desdemona, Rosalind, Ophelia, easily graduating into a stock leading woman, filling positions in that capacity until she had acquired a splendid technical foundation for her work. The polishing process came later, with plays like The Country Mouse, under Frank McKee's management, then with the Lieblers and Henry Miller. Miss Browne followed Miss Anglin in The Great Divide.

FANCIULLI.—F. Fanciulli, formerly director of the United States Marine Band, and his band of sixty musicians, gave a delightful concert at the benefit performance at the Hippodrome, Sunday, April 6, under the auspices of Mayor Gaynor, for the sufferers of the Ohio flood. The band volunteered its services and was granted special permission by the Musical Mutual Protective Union to play without compensation. This was the first appearance of Fanciulli and his band in New York city since his popular concerts in the Mall in Central Park.

KYLE.—The handsome cover of this week's MIRROR shows one of the most competent and scholarly American actors, Howard Kyle, in a characteristic pose as Simeon in the great spectacular drama of Joseph and His Brethren at the Century Theater. Mr. Kyle belongs to that school of American players which has been too long kept in the background, but with R. D. MacLean, Tyrone Power and sundry others is becoming the vogue again.

Oliver Morosco has placed J. Hartley Manners's The Moneymoon in rehearsal, with Orrin Johnson, Marguerite Leslie, Ada Dwyer, and Lennox Pawle in the principal roles.

Viola Allen has sailed for Europe and will return in June.

Harris and Ewing, Wash., D. C.
JEROME RENNER.

Jerome Renner has just closed his twenty-fourth week at the Warburton Theater, Yonkers, where he has scored many successes in the juvenile and light comedy roles, principally among which is the Carter De Haven part in The Girl in the Taxi, in which he surprised his many friends by introducing a singing and dancing specialty. Mr. Renner possesses a very striking personality and gives promise of "big things" in the near future. He was a member of the Columbia Players in Washington, D. C., last season, and also played the juvenile and light comedy roles in various well-known stock organizations in Cleveland, Baltimore, Newark, White Plains, Schenectady, Detroit, etc., and was associated with Charles B. Hanford in his production of Julius Cæsar and Cymbeline, and with Walker Whiteside's success, We Are King. Mr. Renner will sail shortly for Bermuda and on his return will open the Summer season in stock at Binghamton, N. Y.

Broadway Favorites

Francine Larrimore, the young ingenue with Holbrook Blinn at the Princess, represents among the present generation a widely known European family of actors. Miss Larrimore's real name is Francine Adler, her maternal grandmother, Charlotte Ad-

G. Bennett Moore, New Orleans.
FRANCINE LARRIMORE.

ler, having established the family's stage reputation many years ago and played actively until she was seventy-six, and then managed until she was eighty. At her death she left a request to the parents of Francine, that she be permitted to follow the stage. Thus Francine became an actress, and is the only one of seven children who joined the profession.

Miss Larrimore's uncle is Jacob P. Adler, and he was her chief tutor and guide in learning the art of acting, although her mother was a famous leading woman in Vienna and Berlin. Francine started her career at the age of three in a Russian company, which traveled through the Czar's empire and came to Germany. There Miss Larrimore became a member of a repertoire company, and at the age of six she went to Vienna. Then she traveled to France, where her father was a famous leading man. Then her uncle won success in New York at his own theater, and little Francine was attracted from her parents to the company of the tragedian. She played with him in London for a year, and then in 1902 made her American debut in New York as Little Lord Fauntleroy and Little Eva.

Miss Larrimore's success was a triumph from the start, and resulted in J. Gordon writing for her the role of Lola in The True Power, considered one of the greatest and strongest roles ever written for an ingenue lead. She played this role three seasons. She then went back to college, but the waiting became tiresome, so she began an English career, working up from the bottom. Her progress has been rapid. Her work in A Fool There Was, Where There's a Will, The Commanding Officer, and as Cyprienne in Divorcons has been praised, while as Elsie Darling in Philip Bartholomae's Over Night she gave an ideal impersonation of the role.

Miss Larrimore has appeared in stock at Minneapolis and St. Paul with James Neill, and became a tremendous favorite with her audiences in a varied line of roles.

Miss Larrimore says, "I want to be a model actress. If I were to be a servant girl I'd want to be a good, model servant girl. I'm after the highest and the best in everything. In school I led all my classes, and I wasn't the model girl. Why, they all thought I was a tomboy."

Miss Larrimore has the reputation of being the merriest kid on Broadway, because she has shown pluck, persistency, and nerve; above all, she has ability.

CHAMBERLAIN BROWN.

Donald MacDonald has returned to New York, due to the closing of The Red Petticoat.

Clara Joel and Emma Lowry are considered for Jane Cowl's role in Within the Law for next season.

Macey Harlan and Daniel Jarrett, Jr., have joined Marie Dressler's company.

E. H. Sothern and Julia Marlowe will add Othello and Measure for Measure to their repertoire next season.

Unity Photo Co., N. Y.

BERT WILCOX

The above is an excellent likeness of the youngest actor-manager in the country, Bert Wilcox, an actor whose reputation in character and light comedy roles, in the best stock companies, has won for him the success he deserves. He headed his own company at Tampa, Fla., and in Richmond, Worcester, Washington, Philadelphia and Mt. Vernon, where he has large followings. Mr. Wilcox has appeared on Broadway in the original Round Up and as Red Joslyn in Alias Jimmy Valentine. He toured the Pacific Coast featured as Speed in Going Some, and has been successful in The Fortune Hunter. At present Mr. Wilcox is touring with Lellia Davis, an established stock favorite, in one of the season's cleverest sketches, As It May Be. Mr. Wilcox's performance cannot be too highly praised.

BESSIE WYNN AT BRONX

Bessie Wynn, the lady dainty of vaudeville, this week heads the Bronx bill for the third time this year. Miss Wynn has a new repertoire of songs, including "A Little Sprig of Shamrock," which is one of her best numbers, while her singing of "Cuckoo" is one of the hits of the vaudeville season. Miss Wynn has been approached to open her own vaudeville company for a tour. No artist, save Eva Tanguay, has the vaudeville following or reputation of Bessie Wynn. She will be an early feature at the Palace.

TRIXIE HAD TO SETTLE

St. Louis, April 8 (*Special*).—A watchman from Justice Walker's Court in this city on April 2, kept guard over property of Trixie Friganza, musical comedy star, in the Marquette Hotel until an attachment suit brought against her by Malcolm I. Frank and L. P. Crigler, attorneys for Price and Neilly, Chicago tailors, was settled. She was sued on an account of $65. Her manager paid the bill several hours after the attachment was brought.

ACTORS MARRIED

Buffalo, N. Y., April 6 (*Special*).—George Bancrofts, of Philadelphia, and Edna G. Brothers, of New Orleans, La., both members of The Trail of the Lonesome Pine company, playing at the Star Theater here this week, were granted marriage licenses to-day by Marriage License Clerk John W. Riley. They proceeded to City Court, where Justice Thomas H. Noonan married them.

CATHRINE COUNTISS'S SUCCESS

Cathrine Countiss, who made such a delightful impression in The Birthday Present, the one-act sketch presented at Keith's Union Square Theater last week, will tour the country in this capital vaudeville sketch. Her first appearance outside New York is in St. Louis on April 21, after which the act is booked through Orpheum time. The Birthday Present is an engaging blend of comedy and sentiment, and makes an excellent half-hour's entertainment.

LAWSON BUTT FOR ENGLAND

Martin Harvey has made the Lieblers an offer for The Garden of Allah in London, with himself as Boris. The Lieblers have agreed, however, with Lawson Butt, whose success as Boris this season has been highly praised, that when the play is given its London premiere, Mr. Butt will play Boris.

MARTIN BROWN FOR VAUDEVILLE

Martin Brown, whose reputation as a dancer is well established, will venture into vaudeville with Adele Rowland within a fortnight. Harry Carter has replaced Mr. Brown in The Merry Countess.

BLANCHE YURKA AS EVERYWOMAN

New York audiences will this week see a new Everywoman in Blanche Yurka, who will play the role Wednesday afternoon and Saturday evening at the Grand Opera House. Miss Yurka has been most successful in the role on tour and proclaimed by many critics the ideal Everywoman.

OLD MANAGER COMES BACK

Colonel Hall, Retired, to Re-enter Field and Build New Theater in Oakland

Los Angeles, Cal., April 1 (*Special*).—Colonel Charles P. Hall, probably the best known, and one of the oldest theater owners and managers on the Pacific Coast, is going to re-enter the theatrical business after a retirement lasting several years.

"I am going to build a beautiful theater in Oakland. It will be devoted to plays of the first class and will be one of the best houses on the Coast," Colonel Hall said during a recent visit in this city.

Colonel Hall came to California in 1879 with Al Hayman and was manager of the old Bush Theater in San Francisco. Later he added other playhouses in the Bay city, Oakland and Stockton to his holdings.

"I have always had one regret," he said. "That is that I did not come to Los Angeles. It is not only the most beautiful city in the country, but the best from a theatrical standpoint."

SURATT BAPTIZED

Valeska Suratt, prima donna in The Kiss Waltz, has joined the church. She of the "Whooping Cough" has gone forward and received baptism into the Episcopal Church at the close of the regular service at the Free Church of the Anunciation in New Orleans on April 1. The ceremony was performed by the Rev. John T. Foster. The actress read how this clergyman had officiated at the obsequies of an unfortunate of the underworld, after refusal by those of other denominations. She was touched by the story, and having long been impressed with the beauties of the Episcopal religion, decided to ask to be received within its fold, but determined to wait until she should reach New Orleans and adopt the faith via Mr. Foster.

BUFFALO MAYOR THANKS MANAGER

Manager Milton T. Middleton of the Garden Theater, Buffalo, N. Y., is in receipt of a complimentary letter from Louis P. Fuhrman, mayor of Buffalo, acknowledging receipt of and thanking him for the proceeds from the Elwood Music Hall benefit in behalf of the flood sufferers. In part Mayor Fuhrman's letter says:

"Theatrical people are known the world over for their generous natures, and this is another characteristic of them. In behalf of myself, personally, and insofar as I may for the entire city of Buffalo, I want to thank you a thousand times for the contribution at hand."

DE MILLE AND RUMSEY COMBINE

The De Mille Company has arranged with The John W. Rumsey Company of 152 West Forty-sixth Street, New York City, for the handling of its many contracts, including the collection and disbursement of its authors' royalties and the leasing of all stock plays. The John W. Rumsey Play Company is now the sole and exclusive agent for all plays formerly handled by the De Mille Company.

SUBURBAN THEATER, ST. LOUIS

St. Louis, April 18.—Suburban Garden Theater, closed last Summer because of the moving picture craze that swept St. Louis, will reopen as the home of a dramatic stock company Saturday, May 17, for a season of thirteen weeks.

Those identified with the stock company in the past, which supported twenty different stars, are being given preference in recruiting the company.

Spearman Lewis, former press representative during the big days of $1,000-a-week Summer stars, will manage the theater for John Grueninger, Jr., who now owns the Garden. The Oppenheimers have no connection with the revival. Lewis will be in New York to May 1.

PRINCETON DRAMATICS

Unique in its position of producing only plays of the Elizabethan period, under the conditions of that day, the English Dramatic Association of Princeton University this year held to its high standards in presenting Ben Johnson's comedy, The Silent Women. This farce is admirably suited to college amateurs and proved to be one of the greatest successes of Princeton's "E. D. A.," as it is commonly called. Three performances were given this season, which is the eighth for the E. D. A., two in Princeton and one at the Prnceton Club in New York. The cast was well chosen and made the most of those humorous situations that came to suggest the plot for Brandon Thomas's famous farce, Charlie's Aunt. The production was again staged by Henry J. Hadfield.

CAST OF "ARE YOU A CROOK?"

When Harry H. Frazee opens his new Longacre Theater with Are You a Crook? on April 28, he will have assembled a really notable case for the interpretation of the new satirical farce. Scott Cooper, Robert Ober, Ivy Troutman, Forest Winant, Marguerite Clark, Joseph Kilgour, and George Fawcett will be seen.

MAY BUCKLEY

May Buckley, who has been successfully appearing with the Selig Company in Chicago for special feature pictures, closed last Saturday with that company, and after spending a week in French Lick Springs for a short rest, begins rehearsals for her Summer stock engagement at the Colonial, in Cleveland, O., opening there on April 20.

ACTORS' EQUITY ASSOCIATION

Society for an Improved Condition and Better Relations Between Actor and Manager

A body, henceforth to be known as the Actors' Equity Association, has sprung into existence as the result of understanding and deliberation on the part of ten of our leading actors, some four months ago, the purpose of which is the crowding out of actors and managers who have been and are detrimental to the profession and to nullify their influence, if not wholly, as nearly as possible.

Richard Bennett, one of the principal factors in the movement, when seen in his dressing-room at the Gaiety Theater one night last week, freely offered information, besides expressing his convictions regarding the matter to a Mirror reporter. Said Mr. Bennett:

"The time has arrived when the reputable element among players and managers should co-operate for mutual and self-protection against an element which has been, is, and will continue if allowed, detrimental to the theatrical profession. In the past slipshod practices by unscrupulous and ignorant managers, flippant and unreliable methods on the part of actors who took their duties and obligations too lightly, prejudiced the stage both as a profession and an art. As for business principles entering between employer and employe, this was almost a joke. The manager laid a contract before the actor which was ridiculous, viewed equitably. Both entered into it with a mental reservation that neither meant to abide by its terms, should self-interest intervene. Of course, this is not intended as a sweeping assertion, for there always were and are honorable exceptions to this condition—nor are other professions and trades entirely immune from nefarious practices.

"However, the fact remains that our profession in particular is overrun with more parasites than any other, and it is high time it were being freed of them. This movement of ours is intended to bring about a healthier condition, a fairer business relation between manager and actor, and, above all, the drawing up of honest and equitable contracts—contracts that shall be mutually binding and beneficent to both sides and prevent actor and manager from imposing on each other." Here a thought occurred to the writer, who asked Mr. Bennett whether it were not possible that such an organization might grow into a tyrannical and arbitrary one, and admit only those favored by its members. To this Mr. Bennett replied:

"No! Every application must and will be slowly deliberated on and well considered, and we shall take no chances on making mistakes. The directors of the society will carefully scrutinize every application, and if he or she shall fulfill the requirements—which are honesty, competency, and reliability—his or her eligibility must be acknowledged and acted upon accordingly, thus assuring admission. Personalities cannot and will not be permitted to enter into the question, nor would they be tolerated. The organization is intended as a benefit to every respectable member of the profession and the disreputable ones must and will be eliminated, if we can possibly bring it about by fair and honorable means.

"The issue cannot be deferred any longer, as conditions have become well nigh intolerable, not to say impossible. As far as the average responsible manager is concerned, he is not under discussion, as his conduct generally is prompted by fairness and honest intent, I trust. It is the unscrupulous and predatory buccaneer on the hitherto helpless profession whom we are after, and who makes both the actor and the theater public his victims.

"As for the actor himself, he must conform to changed social conditions, maintain respectability of his conduct, be sober, reliable and gentlemanly in all that the term implies. In this way changes will be wrought that will place our profession on a plane with others that enjoy the respect and confidence of mankind."

The names of the ten original movers in bringing about the Actors' Equity Association are: Otis Skinner, William Courtleigh, Francis Wilson, Bruce McRae, Robert Edeson, James O'Neill, Howard Kyle, Wilton Lackaye, Fritz Williams, and Richard Bennett.

"THE SECRET"

Story of Bernstein's Latest Play, in Which Madame Simone Appears in Paris

London, March 21.—We are very neatly kept wondering for two acts what Le Secret of M. Bernstein is, at the Bouffes Parisiens. One recognises the hand of the author of Le Voleur, says the Paris correspondent of the Telegraph. But this is a new kind of Bernstein all the same—a new genre worked out by the same methods. The secret is no riddle of fact, but a psychological mystery. I may say at once, though we did not guess it, that the secret is that Madame Simone-Gabrielle—who seems at the beginning and throughout two acts to be very, very good, a perfect friend and an admirable wife—proves to have been as bad as can be, all along. She has always been a faithful and adoring wife, but in every other respect she is the worst woman in Paris. The only fault we have to find with the play really is that Gabrielle is almost preternaturally bad.

For the rest, the secret is throughout half revealed, and then withheld from us, with beautiful ingenuity. Gabrielle's bosom friend, Henriette, a young widow, whose brute of a husband happily died after a year or two of marriage, loves the shy young attache, Denis, who loves her even more. Why should not they marry? Why not, indeed? Denis, in a delicious scene, confesses, after much embarrassment, to Gabrielle that he is atrociously jealous. He does not think of being jealous of the dead brute of a husband. He would be jealous like Othello—but more so, as it would be retrospectively—if Henriette had had any love affair since her widowhood. We know that Henriette has had an affair of the kind with one Charley. Gabrielle, knowing the attache's temper, advises Henriette to make a complete confession to him; and this already looks a little fishy. But we are thrown off the scent. The attache and Henriette marry, and are as happy as the day is long.

The secret, of course, is that of Henriette's past. Everybody goes to stay with an amiable old countess at Trouville. In the house party is Charley. And Charley has become the attache's best friend. Henriette is in an uncommonly unpleasant position. Why on earth did the countess ask down Charley? Charley insists upon a private conversation with Henriette. Why was she so cruel to him in the past? Why did she jilt him? Why did he throw her over? They are at cross purposes. She sent his letters back to him without a word. He dropped her because he saw the prospect of a profitable marriage. He never did anything of the sort. She never did anything of the sort. Then who did it? Gabrielle. Gabrielle, too, it was who urged the countess to ask him down to Trouville during Henriette's honeymoon.

Now we have the real secret. Gabrielle has added a perfecting touch to her wickedness by discreetly arousing the attache's suspicions, and he suddenly comes upon a damaging conversation between his wife and Charley, whom Gabrielle's husband separates. Now for the scene between Gabrielle and her husband. She confesses that, as his wife, she is very, very good, and he knows it; but in every other possible particular she is most hopelessly bad. She cannot bear to see anybody happy. She deliberately wrecked Henriette's happiness with Charley. She as deliberately wrecked Henriette's happiness with Denis. And she did it out of sheer devilment, and Henriette is her best friend. Incidentally, also, she deliberately fabricated a quarrel which has estranged her husband and his favorite sister. She is a female Iago—but we could not take her quite so seriously as we take Iago. The end is Gabrielle's confession to Henriette, whom, like the preternaturally bad woman she is, she is very fond of all the time, although she has schemed for several years to spoil her life. Left alone with her husband, Gabrielle crumples up on the floor, but the husband picks her up and says that, after all, he loves her. Curtain.

Madame Simone's gestures with her arms are irritating, but otherwise she was admirable as the worst woman in Paris. The whole cast is excellent, but M. Victor Boucher's acting of the shy and passionate Denis was particularly good.

MRS. SKINNER, PRIZE WINNER

Mrs. Otis Skinner was the winner in a one-act play contest of the Play and Players organization of Philadelphia. The contest was inaugurated in November. The prize-winning play is entitled The Ne'er-to-Return Road and the prize consists of $50. The judges were George Middleton, Clayton Hamilton and Eugenia Woodward, a playwright, a critic, and an actress, all of New York.

STOCK COMPANIES COMBINE

Contracts were signed on April 8 whereby Holden and Edwards, the managers of the Colonial Theater Stock company in Indianapolis, acquire control of five or six theaters in Indiana, Ohio and New York. These theaters will all open next Fall under the new management with a co-operative stock season, each house occupied by a resident stock company. Thus far the string of theaters controlled by the firm includes the Colonial, in Indianapolis; the Cleveland, in Cleveland; the Olympic, in Cincinnati, and the Family, in Buffalo. Negotiations already under way will probably add one or two more houses to this list in a few days.

TIM MURPHY'S BEREAVEMENT

Tim Murphy, while playing in The Top o' the Morning at the Tremont Theater last week, received news that his sister had been killed by a gas explosion at the Murphy home in Washington, and a second dispatch informed him that his aged father and mother had both been seriously injured.

DOYLE AND DIXON FOR ENGLAND

Doyle and Dixon, the clever boy dancers at the Winter Garden, whose work has been the chief conversation of the Winter Garden success this season, have signed to open June 7 at the Alhambra, London, as headliners.

40 SHOWS THE DIME 40 WEEKS

THEATRE CIRCUIT

TO THEATRE MANAGERS

WE CAN USE A FEW MORE THEATRES AND GIVE YOU

40 SHOWS IN 40 WEEKS

NO DARK WEEKS WE KEEP YOUR HOUSE OPEN

CONSISTING OF

MELODRAMAS
MUSICAL COMEDIES
MINSTRELS
COMEDIES
COMIC OPERAS

PLAYING AT 10 CENTS

A NEW SHOW EVERY WEEK

3 SHOWS A DAY 3

A NEW COMPANY EVERY WEEK

SPECIAL SCENERY AND PICTORIAL PRINTING

TO PRODUCING MANAGERS

WE CAN USE A FEW MORE GOOD SHOWS AND CAN BOOK YOU A ROUTE OF

40-CONSECUTIVE WEEKS-40

AND WEEK STANDS

NO LAY OFFS | NO EXTRAS | NO EXTRA Attractions | NO LONG JUMPS | NO DIVIDING OF PROFITS

NO HEAVY PRINTING BILLS
NO OPPOSITION

3 SHOWS A DAY | 10c. ALL OVER THE HOUSE | A GOOD ROUTE | CAPACITY BUSINESS ASSURED | A SQUARE DEAL

THIS IS A LIVE WIRE PROPOSITION FOR WIDE AWAKE MANAGERS

SEASON OPENS AUGUST 17

WRITE FOR FULL PARTICULARS OR CALL TO SEE US

THE DIME THEATRE CIRCUIT, FELIX BLEI, Gen'l Manager

SUITE 214, CRILLY BLDG., 35 SOUTH DEARBORN STREET, CHICAGO

BLANCHE WALSH WINS

o Infringement Says Court—Upholds Actress in Charging "Hold-up"

That The Countess Nadine, the one-act play in which Blanche Walsh is seen in vaudeville, is not a plagiarism from either Sardou's Fedora or his La Tosca was the decision of Municipal Judge Wauhope Lynn, of this city, last week.

Thomas Hart who, as the sole proprietor of the Sardou dramas here, threatened to have all of Miss Walsh's engagements canceled on the ground of infringement, had sued to collect $10 a week for the use of the sketch.

The court found, in the language of the actress, that it was a "hold-up," and said that The Countess Nadine is as old as the hills; that it was old when Sardou used it, for Shakespeare had already used it in Antony and Cleopatra. The decision says:

"The infringement alleged is not in the dialogue but in the use of one of the 'situations,' so called, where a woman gives herself to a man to save the life of the man she loves.

"This situation is as old as history. When her armies were beaten and her navy destroyed, Cleopatra sacrificed herself to save Egypt. In her barge on the Nile she was no less a woman because she was an Egyptian queen than if she had been a washerwoman on the banks of the same river. While cosmetics and perfumes may have aided Cleopatra very much in attracting Marc Antony as she sat in royal state, I think his instincts were moved toward her largely because she was in a flirtatious mood."

FLOOD BENEFIT NETS $1,465

The sum of $1,465 was realized for flood sufferers by the benefit given at the National Theater in Washington. The benefit was arranged by Julia Murdock and given under the auspices of the Washington *Times*. Miss Murdock is dramatic editor of the *Times*.

The Arabs from The Garden of Allah, playing in Baltimore, went to Washington to contribute their services. The first act of The Woman was given by permission of David Belasco, one act of Snobs was presented, Joe Smith and Veola Harty, of The Girl from Montmartre, presented their tango number and a new dance. A. H. Van Buren and Dorothy Bernard were seen in a new playlet, and Germany Schaefer and Nick Altrock, of the Nationals, offered a sketch. Others on the programme were Richard Carle, Maisie King, Irving Walton, Allie Vivian, Helen Hayes, of the Columbia Players; Isetta Jewel, Mary Taylor Smith, Charles B. Hanford, Marie Drofnah, Evelyn Littauer, Effie Kline Baker, Mrs. Eva Fatt and Mrs. Esther Gumprecht, as well as the United States Marine Band.

Percy Leach, of The Girl from Montmartre company; Eugene Stockdale, of The Woman company; Morgan Sherwood, of the National Theater, and Edwin H. Curtis, of the Columbia Players, acted as stage directors, and the committee assisting Miss Murdock included W. H. Rapley, of the National Theater; P. B. Chase, of Chase's Theater; Fred G. Berger, of the Columbia Theater; John W. Lyons, of the Academy Theater; James Thatcher, of the Poli Theater; George Peck, of the Gayety Theater. Society girls acted as ushers and sold candy between the acts.

FROHMAN OFF TO EUROPE

Charles Frohman sailed last Saturday on the steamship *Olympic* for his usual season abroad, during which he will visit London, Paris, Berlin and Vienna. The only interruptions in his search for plays abroad will be the production of several plays at the Frohman London theaters. Before his departure Mr. Frohman said that he intended to devote one of his New York theaters next season entirely to "an evening with J. M. Barrie's one-act plays." From Berlin he will get a new production which will be put on here in May. In London he will make final arrangements about Barrie's The Legend of Leonora, and will complete plans for the production there, in conjunction with David Belasco, of Years of Discretion and The Woman.

FRED EMERSON BROOKS MARRIED

SAN FRANCISCO, April 5 (*Special*).—Fred Emerson Brooks, actor, author and poet, was married to the sweetheatr of his youth, Mrs. Emma John Holmes. This was the culmination of a romance of forty years ago, sealed March 28. She was the daughter of Captain and Mrs. Herman Jahn, long ago remembered as theatrical costumers here. Brooks was singing the part of Admiral in Pinafore when they first became engaged, but something came between them. Both have grown children.

JANE CREWE MARRIES

Jane Crewe, who has been playing the role of Rachel in Joseph and His Brethren at the Century Theater, this city, was married to William Burns Kennedy, a silk manufacturer of this city, at the Wayne Street Reformed Church, Jersey City, on April 11. Mr. Kennedy is fifty-seven and the bride thirty-seven.

"EVANGELINE" TO BE DRAMATIZED

By arrangement with the heirs of Henry W. Longfellow and Houghton, Mifflin Company, Arthur Hopkins announces that he will next season produce in New York a stage version of the poem "Evangeline" by Thomas W. Broadhurst. Edna Goodrich will be seen in the title-role. The scenes will portray four stages of Evangeline's life in Arcadia. Incidental music is by William Furst.

EDNA LOFTUS HELD IN 'FRISCO

Mrs. Edna Loftus-O'Connor-Rheinstrom, one time a music hall star in London, and purported wife of Harry Rheinstrom, a member of a Cincinnati family of brewers, was arrested in San Francisco Thursday night, April 10, by United States immigration inspectors and locked up in the city prison, awaiting proceedings leading to her deportation to England on a charge that she is an alien in this country for improper purposes.

The authorities say her marriage to Mr. Rheinstrom was not legal, because she never obtained a divorce from Winnie O'Connor, a jockey, of England.

LATE NEWS ITEMS

Joe Weber, of Weber and Fields, is considering an offer to dispose of his fifty-year lease on the site of Weber's Theater for a twenty-six story business building.

It is reported that the Shuberts will abandon the bookings of attractions over the Southern route, including New Orleans, to Klaw and Erlanger.

Adeline Genee has sailed for London and will begin a dancing tour in Australia June 1.

The Seventh Chord closed in Chicago on Saturday at the Illinois Theater, and is succeeded by the new piece. When Claudia Smiles, with Blanche Ring, a musical arrangement by Leo Ditrichstein of his farce, Vivian's Papa.

Carlotta Nielson has a new play by Le Grand Howard, entitled Deborah.

Arthur Pryor is to compose the music to an English book in which Lina Chamberlain, an English comedienne, is to star.

The Quo Vadis pictures have proved a money maker for Al Wood's Berlin motion picture house. The first week's takings are reported to be $6,000.

Weber and Fields closed their season in Philadelphia last Saturday.

Arisona, it is understood, will be revived after Rosedale has played its allotted four weeks at the Lyric.

The Century Theater, on Ninth and Olive streets, the successor of the old Pope's Theater, St. Louis, will be devoted to other uses than a theater after this.

Douglas Fairbanks will be seen in Wilson Hoyt, Inc., at the Apollo, Chicago, next week, under Cohan and Harris management.

Adolf Philipp has revived Alma, Wo Wohnst Du? at his Fifty-Seventh Street Theater.

TEACH YOURSELF
THE ART OF EXPRESSION

3 MONTHS COURSE 3 DOLLARS

Dramatic Art and Oratory

For Information Address
ROBERT DOWNING CORRESPONDENCE SCHOOL
CENTREVILLE, MARYLAND

PERRY, NATALIE

Poor Little Rich Girl Co.

Grete Meyer, who has been playing the leading female part in Auction Pinochle, has retired from the Adolf Philipp company.

Octavia Brooke has been granted an interlocutory divorce from George C. Burke, formerly a member of the Naughty Marietta company, on statutory grounds.

Madame Marcella Sembrich and Mrs. Lawrance D'Orsay were among the passengers of the White Star S. S. *Olympic*, which sailed from New York on Saturday, April 12.

It is understood that John Lund is organizing the musical end of the company for Fritzi Scheff's revival of Mlle. Modiste.

Marc Klaw, of Messrs Klaw and Erlanger, sailed on the S. S. *Olympic* Saturday. He will spend some time in London and a few weeks on the Continent.

STOCK MUSICAL

LOANS PACKARD THEATRICAL LOANS

EXCHANGE

Efficiently organized and expertly conducted. Hundreds of the elite Musical, Dramatic and Stock players frequent our offices daily.

UP TO DATE NEWS OF THE STOCK COMPANIES

IN AND AROUND NEW YORK

The Winter stock season has come to a close and when put to a vote as to which company has done the best all-round work the Gotham at Brooklyn will rank among the foremost. Alfred Swenson, the leading man, will shortly open a season as lead at Scranton, and Victor Browne will return. Mr. Swenson, Mae Desmond, Kate Woods Fiske, Frank Fielder, Caroline Locke, James Kyrle MacCurdy, and Evelyn Watson all deserve the highest praise for their earnest Winter's work.

The Academy of Music on Fourteenth Street reopened Monday with stock in The Lily. Priscilla Knowles as Christiane is given excellent opportunities, and her work deserves the highest praise, while Marie Curtis as Odette is seen in one of her best roles, and her performance of the role would surprise even the originators. Theodore Friebus is well cast, as are James J. Ryan and Julian Noa. This week's performance at the Academy is well worth seeing.

Robert Gleckler as The Man from Home at the Greenpoint, Brooklyn, last week, gave one of his best performances of the season. As Harry Lenox in The Talker this week he is seen to advantage.

The Talker was the Gotham attraction last week and credit must be given Alfred Swenson for a very clever performance. Mae Desmond, Caroline Locke, Kate Woods Fiske, Frank Fielder and James Kyrie MacCurdy played with intelligence.

Noel Travers as Paul Revere crowded the Grand last week. This piece was popular with Richard Buhler, and Mr. Travers is giving an excellent performance. Dorothy Stanton, Irene Douglas, William Elliott, Edward Davis, and William E. Bonney gave Mr. Travers support. This week The Yoke.

Cecil Spooner and her players are seen in Carmen this week at the Metropolis. As Carmen Miss Spooner is all that could be desired. Gene Graham's singing of the Toreador was a treat.

At the Harlem Opera House Father and the Boys showed Lowell Sherman in one of his best roles. He gave a most creditable performance and it was several minutes before the audience knew him. His make-up was remarkable. Marta Oatman played the lead satisfactorily and Adeline Stanhope Wheatcroft's gowns startled the audience. Baker Moore and Frank Allworth made their debut and a word of praise is due Roy Gordon for a creditable performance.

Forrest Young, who appeared at the Harlem Opera House for a single week in Over Night, upon closing posted the following: "Forrest Young, late star of Over Night, thanks the members of the Harlem Opera House for their courteous treatment during his week's engagement. Never in my career have I supported such ladies and gentlemen and never have I received such courteous treatment."

ABORN NOTES

The Aborn Opera company opened a successful Boston season at the Tremont on Monday last with a very well sung production of Il Trovatore. Dianette Alrina and Aida Hemmi sang Leonora. Miss Hemmi at once became a favorite. Her work in Buster Brown and The Jersey Lily has not been forgotten. Eugene Battain as Manirco was well received. He is the best tenor the Aborns have. Thomas Hardie, late of The Dove of Peace, is the baritone. The Aborns open a season at the Providence Opera House, Providence, R. I., April 28 with Faust.

In Cleveland last week the Aborns began their second week to large houses. Carmen was the bill, with Louise Le Baron and Bertha Shalek alternating as Carmen. Henri Barron sang Don Jose and Adelaide Norwood the Michaela.

Phoebe Crosby, Dominico Russo, George Shields, Hattie Belle Ladd, and Isabelle Thorpe head the Brooklyn Aborns, which presented Faust as their opening bill.

Lois Ewell, the most popular prima donna the Aborns have ever had, is anxiously anticipated in all the big cities where she has become established.

LAVINIA SHANNON CLOSES

Lavinia Shannon has closed her season with the Gayety stock at Hoboken, where, since August, she has been doing some excellent work. She joins Poli's stock at Bridgeport. Thomas Shearer closes to join Poli's stock in Scranton, and George Searle Spencer joins the Broadway stock at Springfield. Miss Shannon, Mr. Shearer, Mr. Spencer, and Elizabeth Rathburn have done the best work of the season in Hoboken and cannot be awarded too much praise. Last week Severin De Deyne returned as leading man, opening in A Butterfly on the Wheel.

WASHINGTON STOCK NOTES

Thurlow Bergen is the new leading man at Poli's, Washington, for a few weeks. The Dollar Mark was last week's bill and Isetta Jewel and Graham Velsey were the favorites.

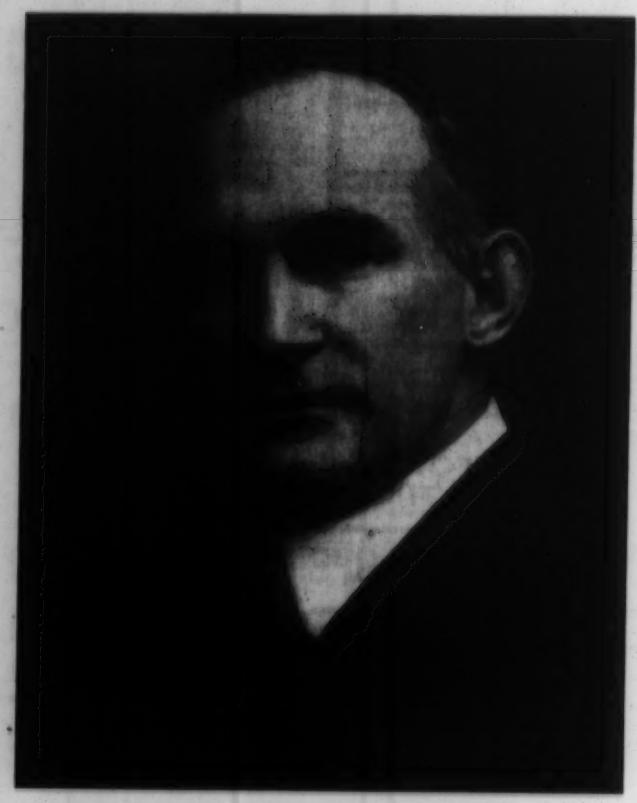
A. H. Van Buren, Everett Butterfield, Helen Holmes, and Jessie Glendinning head the Columbia Players at Washington, which opened Monday in Clothes. Dorothy Bernard, Arline Perry, George Barbier, Stanley James, Edwin H. Curtis, Marie Drofnah, and Carrie Thatcher are on the roster.

AT MOUNT VERNON

The Ne'er Do Well did very well at the Westchester this week. Ira Hards staged the play personally and gave it a very fine cast and a beautiful production. Ina Hammer was a big, bright spot in the part of Edith Cortland, making her very human and appealing. Averell Harris was an excellent Kirk Anthony and others to score were Robert Robson, John Bedouin, Gordon Burby, and Maude Wilson. The Deep Purple follows.

"THE NEW SIN" IN STOCK

For the first time in Philadelphia and the fourth release for stock, The New Sin, by Basil Hastings, was produced by the Orpheum Players. The piece was given an interesting performance, and William Ingersoll as Hilary Cutts in a difficult role played with understanding in a delightful manner. Edward Everett Horton gave a finished performance, and Wilmer Walter was adequate. The role of Max was miscast. This week, The Talker.



B. W. Johnston, Pittsburgh.

EDWIN H. CURTIS

Edwin H. Curtis has closed a special eight weeks' engagement as stage director of the Harry Davis Stock company, Duquesne Theater, Pittsburgh, Pa., to return to the Columbia Theater, Washington, D. C., his fourth consecutive season there under this management.

Mr. Curtis is regarded as one of the most thorough and competent stage directors in stock work, his productions being always on a most elaborate and complete scale, with close attention to detail and lighting.

Previous to his engagement in Pittsburgh he filled a Winter season as director for the Vaughan Glaser Stock companies in both Cleveland and Omaha.

Mr. Curtis has been greatly in demand this year for the Summer season, many well-known stock managers bidding for his services.

MONTREAL IRVING PLAYERS

The Irving Players, of Montreal, produced for the first time a new romantic play by Harcourt Farmer, in one act, entitled Beethoven, on Saturday, April 5, at the Douglas Memorial Hall, Montreal. The author appeared in the name part and scored heavily, receiving two curtain calls. His make-up as the great musician was particularly good. He was ably supported by a capable local cast, and his leading woman, Alice Hulley, shared the appreciation of the large audience with him. Her work was surprisingly good for an amateur. Ivy Holme, Gladys Davies, and Wentworth Adams were also in the cast. Beethoven was followed by The Shilling, which the Irving Players have layed a number of times, Margery Moffit making a hit as Kitty Gaythorne, William Berry doing the same as Samuel Gaythorne, and Harcourt Farmer repeating his former success in his original part of Colonel Berners. Local critics have pronounced Beethoven a success.

THE HUNTINGTON PLAYERS

The stock company at South Bend, Ind., managed by Wright Huntington and his wife, Louise Gerard, have closed their engagement of twenty-nine weeks. They went to South Bend last September and since that time have given nearly 800 performances in the Auditorium Theater. They closed with two performances of The Deep Purple Sunday, April 13, after which the players went to Terre Haute for a short engagement. The company is booked to play a Summer engagement in St. Paul, Minn. Frank M. Thomas is the present leading man of the Huntington Players, having come to South Bend soon after Edward Langford's resignation.

GODFREY MATTHEWS HEADS STOCK

The new stock which opened Monday at the Grand, Youngstown, Ohio, under J. C. Ragland and John Pollock, is headed by Godfrey Matthews, a young leading man of great promise. Grace Bryan is the leading woman, and others are Franklin George, Thomas Irwin, Lee Harvey, Charles Ashley, Philip Bishop, J. Francis Clarke, Agnes Barrington, Gertrude Hayes, Mabel Reen, and Edward Clare as director. Alias Jimmy Valentine was the opening bill, and Mr. Matthews as Jimmy was excellent. Get-Rich-Quick Wallingford next week, with Clothes, The Talker, The Master of the House, and Pierre of the Plains to follow.

CHARLES PITT'S COMPANY

Charles D. Pitt, the director, has secured for stock at the Dominion Theater at Ottawa the following players, to open April 28 in The Commuters: Harry Hilliard and Dallas Tyler in the leads, with Betty Farrington, Ida Lee Caston, Wallace Erskine, J. Gordon Gunnis, and Gerald Harcourt in the cast. The Deep Purple is the second bill, with Madame X to follow.

JUSTINA WAYNE QUITS SPOKANE

Justina Wayne has severed her connections with the American Stock company, Spokane, Wash., and is going to her home in San Francisco for a much needed rest. She has played forty-two consecutive weeks this season.

ANN MEREDITH'S STOCK DEBUT

Ann Meredith, one of Broadway's most popular leading women, will make her debut in stock May 6 as leading woman at the Lyceum in Rochester. With Miss Meredith will be Earle Browne, Ina Brooks, Osa Waldrop, Maude Eburne, Brandon Hurst, Emmett C. King, Ivan Simpson, Thomas V. Emory, and Carrie Ward Clarke.

STOCK NOTES

Halworth Stark, the talented young juvenile man who was seen last season in the all-star cast of The Divorce Question, was marooned at Warren, Ohio, when it was almost completely submerged by the recent flood. He gained a great deal of publicity by his many acts of benevolence and kindness while assisting in the work of relieving the suffering of the two thousand people who were rendered dependent by the disaster. The management of the Le Rue Stock company engaged Mr. Stark for a period of fifteen weeks this Summer at Hamilton, Ohio, to play the leading juvenile roles, but the theater in that city was so badly damaged that it was necessary to cancel the contracts. Arrangements have been made for the company to open in Lexington, Ky., April 21.

Over in Philadelphia the Orpheum Players were presenting The New Sin last week. Pomander Walk was a prior bill. Walter Lewis has proved to be one of the most popular members, and William Ingersoll, Wilmer Walter, Albert Sackett, Carolyn Gates and Virginia Howell are very popular. Edward Horton is a new member. At the American, this week, John Lorenz is seen as Karl in Old Heidelberg, while the National offers Lonesome Trail, with Lyda Powell and Marcus Hoefs.

Again Roscoe Karns scored in The Virginian at Sacramento, Cal., and this youthful man is becoming famous in the East and West for giving excellent portrayals of difficult roles. Merle Stanton also is receiving well-earned praise. Get-Rich-Quick Wallingford this week.

Get-Rich-Quick Wallingford proved one of the best money makers of the King-Lynch season at Manchester, N. D. Edward Lynch, Rose King, Howard Schoppe, Constance Glover, Grace Belle Dale, Edward Bates, Olmstead E. Covert, and George Freeman were excellent. The Lion and the Mouse last week, with Charley's Aunt this week.

Otis Oliver and his Drama Players are in their thirty-first week in stock at the Majestic, Rockford, Ill. The company close on May 17 and open a Summer season at Oshkosh, Wis., where Mr. Oliver will be featured, opening April 24. The other members open May 19 at La Fayette, Ind. Evelyn De Follait is leading woman.

Forty-Five Minutes from Broadway, with Isabel Randolph as Mary, proved a popular bill at Evanston, Ill., last week. Charles Peyton as Tom Bennett and Harry Minturn as Burns deserve mention; also Richie C. Russell, who gowned her role with taste. Old Heidelberg this week, with Harry Minturn as Prince Karl.

Louis Dean has closed his special season as leading man for Louis Leon Hall at Trenton, N. J. He met with great success as J. Wallingford Speed in Going Some. Mr. Dean is a very clever artist, with valuable stock experience.

With Louise Randolph and George Soule Spencer for the Broadway, Springfield, Mass., opening April 21, are Theresa Dale, Emay Alton, William Randell, George Roberts, Harmon MacGregor, Mathilde Deshon, and Walter Clarke Bellows.

Fred E. Keller has closed his engagement with the Hilliard Wight company for the present, and will take a rest at his home in Lancaster, Pa.

Alice Gilmore will play Aunt Gretchen in The Spendthrift for Malley-Denison in Troy and Schenectady.

Emma Bunting and her stock company reopened the Majestic, Topeka, recently, in Tess of the Storm Country.

Emma Bolton and her reorganized stock company are at Decatur, Ill., opening with The Belle of Richmond.

Louise Brown, leading lady of the Doyle stock, is being featured in Mabel Keightley's Mildred.

Charles J. Larnmers, having closed with Miss Nobody from Starland, as principal comedian, is directing the Jefferson stock at Roanoke, Va.

Charles K. Champlin's stock at Oswego, N. Y., has a new leading woman in Dorothy Marke.

Eugene Ordway opened Monday last as juvenile with the Empire stock at Pittsfield, Mass.

Eleanor Miller has just closed a successful season with the Winnipeg stock, where her excellent work and handsome wardrobe caused most favorable comment.

G. Swayne Gordon has closed with the Greenpoint Players at Brooklyn to join Poli's stock at Springfield.

Louis Leon Hall has joined his stock at Trenton, N. J.

The Robinson Children will play in Alias Jimmy Valentine for Malley-Denison at Newport, R. I.

The Confession was the last bill at the Bijou, North Adams, with Charles Dingle and charming Marion Ruckert.

PANTAGE'S THEATER,
Edmonton, Alberta, Can.

SPRING OPERA SEASON

Angelini-Gattini Company of Milan to Be Heard at Century

On April 28 New York is to be given a Spring season of Italian comic opera by the only organization of the sort in the world, the Angelini-Gattini company, which will journey from Buenos Aires to fill an engagement at the Century Theater. The project has been under consideration by the Liebler Company and George C. Tyler, lessee of the Century Theater, for many months. The Angelini-Gattini Opera company was formed ten years ago in Milan, and since then has become famous in London, Paris, Ostend, Cairo, Buenos Aires, Rio de Janeiro, Havana, Mexico, Costa Rica and Venezuela. For the past six years the company has made an annual tour through South America, but up to the present time could never be induced to extend the engagement to the United States, largely because of the disinclination of the members of the organization to sing before other than Latin audiences, and again because of the tremendous outlay required to transport a party of 170 from the southernmost point of South America to New York city.

The opera company is headed by Annetta Gattini, soprano, and Augusto Angelini, baritone. There are forty principals in all, a chorus of sixty, a ballet of thirty, and forty musicians, making up the most pretentious organization that has yet come to this country. A most important consideration is that of price. Mr. Tyler felt that, inasmuch as this is to be a Spring season of opera, the charges should not be as high as those prevailing in the regular season. Consequently, seats will be no higher than $2 on the orchestra floor, and will scale down to fifty cents for the gallery. Among the operas to be sung are La Cigale, Fatinitza, Boccaccio, Petit Duc, Petites Michou, Mademoiselle Nithouche, The Jugglers, Geisha, Merry Widow, Fra Diavolo, Dollar Princess, Compte de Luxembourg, Poupee, Eva, Pure Susanne and many others.

TABLOID MUSICAL COMEDY

Louise Willis is playing a character role in Henpecked Henry a tabloid musical show owned by Halton Powell and W. S. Buttterfield, and is scoring the success of her career. She has a meaty part, and through the exercise of skill and personality forces the role into a prominence not really intended by the author.

Anna Kilduff, who has a character part in The Pet of the Paddock, has forced herself into the limelight to such an extent by her capable performance that she is featured now, while at the start she was considered merely a member of the company.

Vic LeRoy, of LeRoy and Cahill, has a leading part in Running for Congress, which he plays in a praiseworthy manner, besides contributing a specialty which is being voted one of the classiest things of its kind in vaudeville.

I Should Worry, a company owned by the Interstate Producing Company, began its tour at East St. Louis, Ill., April 14. Charles LeRoy is the featured comedian. Jake Clifford has another splendid comedy role.

The Fort Worth (Texas) *Star-Telegram* gave all of its attention to Ted Gibson in the review of The Pet of the Paddock, forgetting entirely that the other members of the cast "contributed" to the pleasure of the evening.

Maggie Le Claire is scoring a hit in Running for Congress. She was formerly a vaudeville player, appearing with a partner under the name of Casey and Le Claire.

Halton Powell is one of the real funny men in tabloid, according to the *Times-Democrat* of Muskogee, Okla., and Louise Willis, of the same company, is "particularly strong" according to its critic.

Marie Miller is said to have been an agreeable surprise to the management of Hiram at the Cabaret, having a splendid voice and a winning personality.

Arthur Demin and Zalor Zay are the principal performers in Lower Berth 13, which is playing the Southern tabloid circuit with big returns.

Max Bloom, who stars in The Sunny Side of Broadway, was in Chicago a few hours last week, while the company jumped from Moline to Racine.

Addie Krafft is playing the part of the bell hop in the tabloid company of that name now in the West.

Hattie Kirchner, a girl violinist, got some splendid notices in Milwaukee last week with Along Broadway.

Marjorie Lake has joined The Country Girl, to take the leading role, originated by her five years ago.

Minnie Palmer, a producer of tabloid attractions, has bought a residence on Grand Boulevard, in Chicago.

Frank Montrose is playing a comedy role in Miss Nobody from Starland, which has been tabloided.

Allen Curtis has been engaged for the Interstate Review, a tabloid production which opens shortly.

Mrs. Norman Friedenwald is managing The Girl from Dublin, which is playing in the Northwest.

The La Salle Theater at St. Louis is now playing musical comedy tabloids.

Hanson and Drew are with Hiram at the Cabaret, in St. Louis this week.

Knute Erickson heads the cast of The Seminary Girl, now playing South.

LICENSE TAX UPHELD

U. S. Supreme Court's Decision in Chicago Theater Case

The constitutionality of Chicago's theater license ordinance imposing a tax on places of amusement graduated according to the price of admission was upheld last week by the United States Supreme Court.

The ordinance was attacked by the following theaters: Colonial, McVicker's, Illinois, Powers, Studebaker, Cort, Grand Opera House, Great Northern, La Salle, Princess, Chicago Opera House, Olympic, Garrick, and Whitney Opera House.

The ordinance specifies that if the admission fee, exclusive of box seats, is $1 or more, the license shall be $1,000; if more than 50 cents and less than $1, $400; if more than 30 cents and less than 50 cents, $300; if more than 20 cents, but not more than 30 cents, $250, and if not more than 20 cents, $200.

The theaters complained that this violated the fourteenth amendment to the Constitution. The Circuit Court of Cook County enjoined the enforcement of the section, but the Supreme Court of the State reversed the decree, and the Supreme Court of the United States affirms that judgment. Justice McKenna, in announcing the court's opinion, admitted that low price theaters giving several performances a day would make more money than the higher priced houses.

"But," he said, "mere errors of government are not subject to our judicial review. It is only its palpably arbitrary exercise which can be declared void under the fourteenth amendment, and such judgment cannot be pronounced of the ordinance in controversy."

PLAYS AND PLAYERS

Iza Hampton opened in her one-act play, The Woman of To-morrow, at the Temple Theater, Lockport, N. Y., March 31, in the Gus Sun circuit. The Woman of To-morrow is the play from which Miss Hampton alleges that William C. De Mille's 1906, in which Joseph Jefferson is now playing in vaudeville, is taken, and for which suit against this author is to come up before U. S. Commissioner Shields in the near future.

Manager Ben Probst, who is directing the tour of the rural comedy drama, Sunbonnet Sue, which opened its season at Westfield, N. J., March 24, will give special matinees in some of the towns visited. The list of players includes Willard Kent, Charles Travers, Buster Shutta, Joseph Qualey, Franklin Collins, Gussie Lillian, Charles Shutta, and Ethel Shutta, who will appear in the title-role. Jack Boshell is the business-manager.

Eddie Leslie is confined at the Homeopathic Hospital in Buffalo, N. Y., with a complete nervous breakdown. He would like to hear from friends.

Barney Bernard has been engaged to play one of the two in the title-role of Al. Wood's production of Montague Glass's Potash and Perlmutter next season. Alexander Carr, as already announced, is to play the other part.

MARCUS LOEW'S "HANKY PANKY" COMPANY,
Which Gave an Open-Air Performance on the Steps of the Court House in St. Paul, March 31, for the Flood Sufferers.

Kneeling, left to right—Christine Nielsen, Clay Smith, Virginia Evans, Florence Moore, William Montgomery, Bobby North, Flo May, Max Rogers, Myrtle Gilbert, Hugh Cameron. Standing, Manager Edward L. Bloom.

Standing—Josephine Hays, Mazie Reese, Irma Dixon, Anna Cook, Helen Payne, Maude Powell, Etoile Gonseaux, Edna Timmons, Gertrude Hudson, Gertrude O'Connor, Nellie Crawford, Charles Frank, musical director; Gracia Hammond, Milton Hilton, N. Y. Graphical, press agent; Gertrude Heim, Manager Priest, of the Shubert Theater; Ed. Stokes, Louise Cameron.

The BOOK of the WEEK

SARDOU AND THE SARDOU PLAYS, by Jerome H. Hart. J. B. Lippincott Co., Philadelphia and London. $2.50 net.

The peculiar interest which attaches to the career of a successful man explains in a measure the interest which Jerome A. Hart's book on Sardou and the Sardou Plays inspires, particularly in a reader fond of the theater and the men who stand out as responsible for its most seductive illusions. With Scribe and the two Dumas, the theatrical creations of Victorien Sardou monopolize the romantic period of the French stage, to the exclusion of almost every writer except D'Ennery. Emil Augier stands somewhat aloof from this group, as does Victor Hugo. With the former the action develops out of the characters into intensely dramatic lessons of life; with Hugo it is always the picturesquely pompous and the literary form that counts. Sardou wrote for the theater, like the elder Dumas, like Scribe and D'Ennery, for the opportunity it gave him of exercising a fertile imagination and the skill with which persistent studies of his master, Scribe, and a generous nature had prodigally endowed him.

Nowhere, perhaps, will the play student find a better recital of the struggles which confront the aspiring dramatist and the shifts to which fate forces him to resort for the attainment of his ambition. Mr. Hart has in a happy manner sketched the career of this famous French dramatist, without the dry details of many biographical writings, and has added to this feature of his instructive book a second part of 235 pages, reciting the plots of each of the Sardou plays in a pleasantly running narrative. This again is supplemented with a third part, devoted to the Sardou plays in the United States, giving the casts of most of them.

Beyond the birth date, Sept. 7, 1831, and the fact that Sardou was born in Paris, little interests us in his boyhood. Sardou *pere* was disappointed in his son, who had completed his course at the College Henri IV without taking any honors, and announced his intention to adopt literature as a profession instead of realising his father's wish to make a schoolmaster of him. As an alternative he promised to study medicine and actually spent eighteen months in a hospital as a student.

His early struggles, as recounted by Mr. Hart, did not vary greatly from those of other young playwrights whose history we know. They were marked by bitter privations and thoughts of suicide. He contrived to submit his Swedish drama, Queen Ulfra, written in alexandrines, to Rachel, who declined it. Mlle. Desfossés, an ambitious young rival of Rachel, did produce it and made a colossal fiasco, which was attributed to the machination of her famous competitor.

"Why," said Mlle. Desfossés, after the performance, "that was not an audience; it was a synagogue."

When he was in a quandary how to buy clothes and pay rent, though turning his hand to anything, becoming a copyist, bookseller's clerk and professor of languages, he received the welcome news that his play, The Taverne des Etudiants, had been accepted at the Odéon. It was produced and damned, and the terrible failure of the play is one of the traditions of dramatic Paris. It closed all stage doors to him for a time.

It was not until Sardou discarded verse and became fascinated with Scribe's mastership—then held in general contempt by critical Paris—that he began to see light ahead. He determined to make a methodical system of analysis of Scribe's plays by reading one act, stopping there, completing the play in his own way, and comparing his work with that of his master; or beginning in the middle of a play, endeavor from reading one act to construct what had gone before and what was to follow. It was in this way that he acquired that stagecraft which so puzzled the critics of his earlier plays, for it is usually the fruit of long experience.

Incidentally the anecdote is related that when young Sardou went from Dumas *pere* to Scribe, the latter declared he had never heard of Dumas, identically as Dumas had declared of Scribe.

Through Mlle. de Brécourt, a minor actress, who nursed him through a typhoid fever out of charity and afterward became his wife, he met Virginie Déjaset, a popular actress, who, four years after his fiasco, opened a theater of her own with Sardou's Les Premières Armes de Figaro. He had meanwhile been told that he had no talent for dramatic writing, and when Montigny, the manager of the Gymnase, submitted his Paris à l'Envers to Scribe, the famous dramatist returned it with "a most cruel letter," summing up the play as something that was not dramatic literature. Six years later it made a phenomenal success as Nos Intimes.

After a collaboration with Theodore Barriere in an only partially successful piece, Sardou had Montigny produce at the Gymnase, May 15, 1860, his now famous Les Pattes de Mouche (The Scrap of Paper), which proved the turning point in his career. This masterpiece was written while still in his garret stage of activity, but from that day forward Sardou became an established favorite.

Mr. Hart richly adorns his tale of the career of the famous playwright with anecdotes connected with different plays, which lend an air of genuine romance to his book. Unfortunately, lack of space precludes their use here. Particularly interesting are the numerous and embellishing details of the conversion of some of his subsequent dramas into their English form, Sardou's relations with Sarah Bernhardt, his methods of work, and the accidents which led to this or that scene in some of his most popular plays. Nor has the conscientious biographer overlooked the controversies of the critics and the charges of plagiarism with which Sardou was beset at times. Strange to say, he omits the charge of our own Maurice Barrymore, that La Tosca was pilfered from his Nadjeska, chagrin over which is said to have hastened Barrymore's death at the Amityville asylum. We get many intimate glimpses of the distinguished writer, aside from the portraits which are embodied in the work, and the book has this cardinal virtue that it carries us along with the swiftness of an absorbing novel.

F. F. S.

RECORD OF DEATHS

ERICH WOLF, German composer and accompanist for Madame Elena Gerhardt, died March 19 at the Eye and Ear Infirmary, following an operation for an abscess of the brain. Mr. Wolf came to this country recently with Madame Gerhardt for a concert tour, and was in the West when he became ill. Last week he returned to New York and went to the infirmary. Mr. Wolf was recently married, his wife accompanying him to this country. He was known as one of the best accompanists in the musical world, and had written several German lieder.

HARRY B. STILES, band leader, died at his home in Lynn, Mass., on March 17, at the age of forty-five. At the outbreak of the Spanish-American War, Mr. Stiles volunteered his services with forty musicians. They were mustered to Company M, of Beverly, Mass., and were sent to Havana. After honorable discharge Mr. Stiles returned to Lynn, where he was commissioned bandmaster of the Twenty-sixth United States Volunteers. A widow and seven-year-old daughter survive him.

REUBEN O'MEARA, a young actress of promise, died suddenly in Savannah, Ga., on March 17, under peculiar circumstances. She had traveled with theatrical companies for several years, but not very large for her age. When she died Miss O'Meara was with the Around the Clock company. The body was claimed by her mother, Mrs. Matilda O'Meara, Hotel Chatham, Back Bay, Boston.

MRS. MYRTLE WILLIAMS, known on the vaudeville stage as Virginia Warrington, died in a hospital in Washington, D. C., on March 17. Her body was taken to her former home in Baltimore for interment. Mrs. Williams was born in Baltimore in 1884. She was the daughter of Mr. and Mrs. Charles Daniels, of 2317 Maud Street, and was widely known as a vaudeville star. She is survived by her husband, parents and a sister, Mrs. Charles R. Greenwood.

M. HARRY KEATING, once piano accompanist for Edwin Booth, Dion Boucicault, Lotta Crabtree and the Boston Museum company, for the past few years (twenty years) Commissioner of Lynn, Mass., fell dead from a pneumonia on March 20. In that city. Keating was born in 1858 and was for twenty years an employe of Lynn. A wife and two children survive him.

OTTO STOECKERT, one of the senior members of the orchestra of the Metropolitan Opera House, died on March 19 at his home, 118 Forty-third Street, Brooklyn, after an operation. Mr. Stoeckert, who was a flautist, was fifty-one years old and had been in the orchestra for twenty-six years.

MRS. DORA LOURARD RAMMAGE, a former actress, wife of Dave Rammage, a theatrical manager, died at the age of fifty-seven, at a hospital in Tampa, Wis., on March 19. Her husband, two brothers, Frank and Will Lourard, survive her.

CLIFTON BINGHAM, the author of "In Old Madrid," other well-known songs, and the words of "Love's Old Sweet Song," in Court to London. He was born in Bristol in 1859, the son of a bookseller, and was connected with the British provincial press until 1884.

MRS. MALIA NUSSBAUM, a Yiddish actress, died on March 13 at her home, 24 East Third Street, this city, of an illness contracted while doing picket duty for strikers of the Jewish theaters. She is survived by a husband and two daughters.

JOHN THOMAS, known in London musical circles as "Pencerel Gwalia," harpist to Queen Victoria, to which position he was appointed in 1871, died at the age of eighty years, in London, on March 20. He was known throughout Europe as a harpist of highest renown.

JOHN A. ALTEMS, formerly a vaudeville actor and credited with originating the device of playing tunes on bottles and glasses, died on March 17, at the age of fifty-four, at his home, 11 McDougal Street, Brooklyn.

FRANK H. DIETZ, for years widely known as a theatrical manager, died on March 18, of a complication of diseases at his home, at Fleetwood Valley, N. Y. Mr. Dietz was sixty years old. He retired five years ago.

M. P. HOUSES NEARLY A NUISANCE

Philadelphia Judge So Decides if the Houses Are in a Residential District—Loew Enters the Field

PHILADELPHIA, April 15 (*Special*).—After a quick jump of five hundred miles it was a pleasure to get back in town again and find the theaters filled with as many good attractions. Hardly was I able to get around to all of them before sense of the best shows had left. This week there were three more changes of bills, while the starting of moving pictures at the Garrick following the close of Margaret Illington's run in Kindling show that soon this season will be on the wane.

At the Lyric Nora Bayes, George Monroe, and Harry Fisher in The Sun Dodgers made their first local appearance and received very nearly as favorable a reception as Weber and Fields the previous week. In the mind of the writer the reason that these actors retain their great popularity is due to their being human and natural, and simply trying to entertain in a wholesome manner, without resorting to so many tricks and stunts as those used so frequently by the newer comedians.

At the Chestnut Street Opera House George Evans's Honey Boy Minstrels are the present attraction.

John Mason, who was the subject of a special article in last week's MIRROR, opened his local engagement at the Broad this week in The Attack.

One of the Rennie Mc cos. now on the road is playing at the Walnut, where business has been very encouraging.

A decision of the courts that may have a decided influence in the building of theaters here was recently given by Judge Barratt, who compelled several real estate operators from building a moving picture theater at Broad and Thompson streets, when an objection was raised by a next door neighbor. He contended that the theater would be a nuisance to the neighborhood and pointed to a restriction in one of the old deeds. This is a section that has many fashionable homes, and the theater to have been built was quite an elaborate affair and had already been leased. The judge concludes by saying: "We may conclude, therefore, that theaters, stage plays, and performances of all kinds have been regarded under the law first, something to be prohibited, and later to be tolerated and regulated but not encouraged. The policy of our law has been to regard them as nuisances, or if not nuisances in a legal sense, as clearly akin to them."

That Marcus Loew, of New York city, is entering the theatrical field in Philadelphia in cooperation with the Nixon-Nirdlinger interests became known this week when application was made for a charter for Loew-Nixon-Nirdlinger Company. The first theater will be built in Germantown and will cost $250,000. Work has already been started. Plans have already been prepared and work started for half a dozen more moving picture theaters costing from $15,000 to $50,000, which will be built in various parts of the city.

The stock co. of the Chestnut Street last week achieved considerable notoriety by producing an unusual English play called The New Sin, turned down last Winter in New York. The co. played without a woman in the cast, and the leading parts were portrayed with a great deal of skill by the following cast: William Ingersoll, Wilmer Walter, Percy Winter, Albert Sackett, and Franklin Powell.

Buffalo Bill and Pawnee Bill's Wild West and Far East Show has been doing a big business at Convention Hall. Ringling Brothers follow.

Among the holdover shows are Christie Macdonald in Victor Herbert's operetta, Sweethearts, at the Forrest; The Bird of Paradise, at the Adelphi; Excuse Me, at the Walnut, and Pater Noster, at the Little Theater.

At the Grand Mutt and Jeff have succeeded Get-Rich-Quick Wallingford.

J. SOLIS-COHEN, JR.

WANE OF SEASON IN BOSTON

Last Week of Irish Players—Manchester Company's Repertory—English Classic Comedy—Shubert's New House

BOSTON, April 15 (*Special*).—The Irish Players are in the last week of their present American tour. After playing the week here at the Plymouth they will give a single performance in New York on Monday, and then return to Dublin. During the latter part of the engagement the business has been improving. The novelty of last week's repertory was The Magnanimous Lover, by St. John Ervine. As usual, Sara Allgood acted with rare convincingness. The play interested, but did not thrill. This week the company adds a new play to its repertory in The Unicorn from the Stars, originally by W. B. Yeats, but practically rewritten by Lady Gregory. At a benefit last week Lady Gregory's Kildartan Mollers—three scenes from The Miser translated into Irish peasant idiom—was surprisingly interesting and true to the spirit of the original.

The strongest feature of the waning season will be the engagement, beginning Monday and lasting two weeks, of Miss Horniman's Manchester Repertory company at the Plymouth. Arnold Bennett's What the Public Wants, Shaw's Candida, The Rivals, The School for Scandal, Galsworthy's The Silver Box, Masefield's Nan, and the one-act plays, Miles Dixon, by Gilbert Cannan, and Makeshifts, by Elizabeth Robins, make an extensive and interesting list of plays. To secure for a few weeks treats, the relish of which is not decreased by the fact that in getting the Manchester company we are for once getting ahead of Broadway.

The Firefly, with Emma Trentini, has only this week at the Shubert. Then comes The Bird of Paradise, with Guy Bates Post still in the cast. This is also the final week of Walker Whiteside's engagement in The Typhoon at the Majestic. Next week, Weber and Fields in Hoky Poky, with Frank Daniels.

Officer 666 ends its run at the Park next week, and will be followed by The Blindness of Virtue, an English classic comedy flourishes in Boston just now. Besides The Rivals and The School for Scandal, shortly to be seen at the Plymouth, we have John Craig doing She Stoops to Conquer this week at the Castle Square. Mr. Craig is particularly at home in eighteenth-century comedy.

Other attractions: Hollis, Otis Skinner in Kismet; Colonial, The Chocolate Soldier; Tremont, Aborn Opera company in Faust; Boston, Maclyn Arbuckle in The Round-Up.

Mary Younge is going abroad for a short trip before going on tour in Believe Me, Xantippe. Bernice Fisher, of the Boston Opera, is engaged to be married to Morgan Butler, a New Bedford business man. The Actors' Fund benefit will take place at the Boston April 25. A burlesque on Hamlet will be given by well-known players, and Geraldine Farrar is to sing.

The engagement of Marguerite Clark in Snow White, which was scheduled for the Shubert, has been called off because of the restrictions of Massachusetts's silly child labor laws. For the same reason Boston children will have no chance to see The Poor Little Rich Girl, A Good Little Devil, or Rackett-Packett House. Between our laws and our mayor the managers sometimes have unsailing experiences.

Plans for the Wilbur, the new Shubert house on Tremont Street, have been made public. It will seat about 400 in the orchestra, but with two balconies; the exterior will be in red brick and white marble in the Colonial manner; the interior in gray and old rose, with comparatively little decoration; there will be a large "lounge" in the basement; in its details and general scheme the house is to be a rather distinctive and aristocratic theater. E. D. Smith, manager of the Shubert and the Majestic, will also manage the Wilbur.

While plans are on foot for this new house and for the Cort in Park Square, there is as yet no indication of the disposal to be made of some of the older theaters. A change of policy is probably due in some of the K. and E. houses as a result of their new agreement with the Shuberts, but except that the Hollis will have a number of musical shows next season nothing is yet announced.

FOSDICK ISARD.

THEATER, "HIPP" AND HOTEL

Baltimore's $400,000 Combination Under One Roof—Scheme Is Floated—Managers Fined for Employing a Child

BALTIMORE, April 15 (*Special*).—The Governor's Lady at Ford's drew splendid audiences, as is usual with Belasco productions, and received favorable reviews. Emma Dunn was easily the star of the play. The Garden of Allah concluded its second and last week's engagement at the Academy with a much larger percentage of business than was recorded during the first week, but still leaving much to be desired. The Sun Dodgers, with Nora Bayes as the star, drew well at the Auditorium, but the magnet was hardly Miss Bayes nor The Sun Dodgers. The presence of George W. Monroe and Harry Fisher compensated for much that could not otherwise have possibly "gotten over."

To see the friends of our youth step forth from the pages of a story book and become real flesh and blood characters, displaying all the little characteristics which endeared them to our hearts long ago, was the delightful experience which the audience at the Auditorium underwent when Little Women had its first local presentation on Monday night. The dramatization is a triumph from every point of view, and the cast is particularly good. The engagement should prove highly successful, and should be seen by every lover of the book. Sam Bernard in All for the Ladies April 21.

Pixie O'Hara began an engagement at Ford's April 14 in The Rose of Kildare, by Edward Paulton and Charles Bradley, with its scene laid in County Wicklow during the year 1798. It is excellent entertainment for this style of drama, and Mr. O'Hara will doubtless establish a splendid following in this city if he should make annual engagements. Mr. O'Hara sings several ballads, which were received with evident favor by the audience. MAY ROTSON in A Night Out April 21.

With enthusiasm bubbling over on all sides and a welcome that amounted to an ovation which spoke volumes for the esteem and affection in which Percy Haswell is held by our local playgoers, was the most important feature in connection with the inauguration of Spring stock season of four weeks at the Academy of Music on Monday night. The house was crowded by the loyal followers of Miss Haswell. The opening play, A Royal Family, was not new. Miss Haswell having been seen here in this piece several times previously. Frederick Burton is playing opposite Miss Haswell.

Tunis F. Dean, manager of the Academy, entertained at a delightful little dinner party last Thursday night in honor of Dorothy Donnelly, who has been playing at his theater for the past two weeks with The Garden of Allah. As is usual with affairs of this nature, the popular manager again demonstrated that he is hardly to be surpassed in the art of dispensing hospitality with a lavishness and cordiality that have won for him an enviable reputation. His other guests included Gladys Hanson, Emma Dunn, Nora Bayes, Messrs. Frank Kingdon, Lawson Butt, Harry Clarke, and a few other friends outside the profession. Frank Kingdon also gave a luncheon for Miss Donnelly at the Baltimore Country Club Tuesday afternoon, his guests including Mr. Dean, Miss Dunn, and his son.

Baltimore is to have a combined hippodrome and theater in connection with a monster hotel, the three to be erected on the site of the old Eutaw House at Baltimore and Eutaw streets, one square south of Ford's Opera House and the New Empire. Messrs. Pearce and Schenck, owners of the Victoria, and several local motion picture theaters, together with W. Stuart Symington, are the incorporators. Papers were filed last week incorporating the concern with a capital stock of $400,000, divided into 4,000 shares, which it is understood will be controlled by Baltimoreans. It is proposed to erect a first-class house in every respect, seating 3,000 people, which will be available for every conceivable manner of production.

Messrs. Tunis F. Dean, of the Academy, and Fred C. Schanberger, manager of the Maryland, together with the manager of The Garden of Allah company, were summoned to court last week to answer to the charge of violating the Child Labor law, by allowing Lillian Darby, a

NEW YORK THEATERS.

LIBERTY THEATRE, W. 42d St. Evgs. 8:15. Mats. Wed. and Sat. 2:15.
KLAW & ERLANGER, Managers.
Jos. M. Gaites presents the New Operatic Romance
The Purple Road
with Valli Valli and Janet Beecher and 80 others.

LYCEUM 45th Street and Broadway. Evenings, 8:30; Matinees, Thursday & Saturday, 2:30
MAURICE CAMPBELL presents
H. B. WARNER
In a New Play,
THE GHOST BREAKER

GARRICK 35th St., near Broadway. Evenings, 8:30. Mats. Wed. & Sat., 2:30.
CHARLES FROHMAN, Manager.
THE CONSPIRACY
CHARLES FROHMAN presents A THRILLING DRAMA OF NEW YORK UNDERWORLD LIFE.
A New Play of New York Life by JOHN ROBERTS

NEW YORK THEATERS.

NEW AMSTERDAM THEATRE, W. 42d St. "The House Beautiful." KLAW & ERLANGER, ... Managers. Evenings, 8:15. Mats., Wed. and Sat.
Klaw & Erlanger present
THE LAST WORD IN MUSICAL COMEDY
OH! OH! DELPHINE
Cast and Ensemble of 100
Book and Lyrics by C. M. S. McLellan.

KNICKERBOCKER B'WAY & 38th St.
Charles Frohman, Klaw & Erlanger, Props.
Evgs., 8:15. Matinees, Wed. and Sat., 2:15.
Charles Frohman's Annual Musical Comedy Production.
Julia Sanderson
In the latest Gaiety Theatre (London) Musical Comedy success,
The Sunshine Girl
With Joseph Cawthorn, and 100 Others.

Criterion B'way & 44th St. Evgs. 8:15. Mats. Wed. & Sat. 2:15.
CHARLES FROHMAN, Manager.
KLAW & ERLANGER present
ROBERT HILLIARD
as ASCHE KAYTON
IN
THE ARGYLE CASE

GEO. M. COHAN'S THEATRE Broadway and 43rd Street.
Evgs., 8:15. Mats., Wed. and Sat., 2:15.
MAY IRWIN
(THE LIEBLER & CO., Managers)
In a new Farcical Comedy by Catherine Chisholm Cushing, entitled
WIDOW BY PROXY

GAIETY B'way and 46th St. Evgs. at 8:15. Mats. Wed. & Sat. 2:15. Phone 320 Bryant.
COHAN & HARRIS Announce
"STOP THIEF"
A Straight Farce Written Around a Crook
By CARLYLE MOORE

CORT THEATRE. 48th Street Just East of Broadway
Most Beautiful Theatre in America
Direction of John Cort. Telephone, Bryant 46
Evenings, 8:15; Mats. Wed. and Sat., 2:15.
OLIVER MOROSCO Presents
LAURETTE TAYLOR
In the Comedy of Youth PEG O' MY HEART
By J. HARTLEY MANNERS.

Eltinge 42d St. THEATER Phone 3420 Bryant
New York's Newest Theatre. Just W of B'way
Evenings, 8:15. Wed. and Sat. Matinees, 2:15.
Wednesday Matinee, Popular.
The American Play Co. Announces
A New Play in Four Acts.
WITHIN THE LAW
By BAYARD VEILLER.

REPUBLIC THEATRE, W. 42d St. Evenings at 8:20.
Mats. Tues., Wed. and Sat., 2:20
DAVID BELASCO presents
a fairy play for grown ups, in three acts.
A GOOD LITTLE DEVIL
BY
Rosemonde Gerard and Maurice Rostand
Adapted by AUSTIN STRONG, with special music by WILLIAM FURST.
Notable Belasco Company

BELASCO THEATER, W. 44th St. Evgs. at 8.30. Mats. Thursday & Saturday, 2.30.
David Belasco presents
YEARS OF DISCRETION
A Comedy in 3 Acts by Frederick Hatton and Fanny Locke Hatton.
DISTINGUISHED CAST

PALACE THEATRE OF NEW YORK B'way & 47th St. Evgs., 8:15. Matinee daily at 2:30.
Management of Mr. FRANK THOMPSON
Devoted Exclusively to American and Foreign Novelties of the First Rank
10 BIG STAR ACTS
Prices: Evenings, 25c., 50c., 75c., $1.00, $1.50 Matinees, 25c., 50c., 75c., $1.00
Smoking in the Balcony

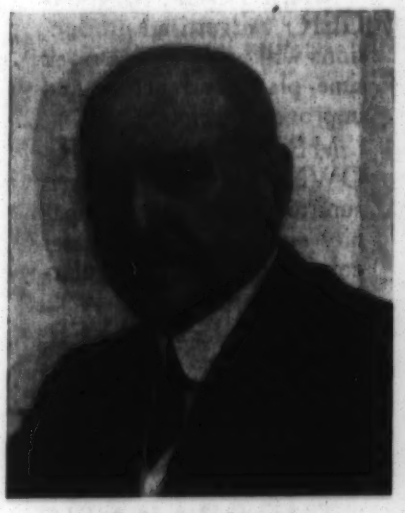
Century Theatre 62d Street and 8th Avenue
Phone 8800 Columbus. Evenings at 8. Matinees Wednesday and Saturday at 2.
LAST TWO WEEKS
JOSEPH AND HIS BRETHREN

distinctive non-resident six years of age to appear in their theaters. Little Miss Darby, who belongs to The Garden of Allah company, had been doing a double turn this week, appearing first with George Beban at the Maryland in The Sign of the Rose and later with her own company. Both managers pleaded guilty and were fined $1, the minimum charge, but were told that a resident child would have to be procured, as it was against the law to allow a non-resident of six years of age to appear on any local stage. Just what difference is between allowing a resident child to work in a local theater and refusing a non-resident is certainly not clear to any of us, unless it be the slogan of "Patronize Home Industry."

I. HARTON HAMM.

PLAY NOTES FROM CHICAGO

John Barrymore and Alice Brady Score in a Re-Christened Thieves Play—"When Dreams Come True"—"When Claudia Smiles," Etc.



MICHAEL ALTMAN,
Chicago Friend of the Player Folk.

MIRROR BUREAU, SUITE 61,
GRAND OPERA HOUSE BUILDING.

CHICAGO, April 15 (*Special*).—A Thief for a Night, which was brought out two years ago under the title A Gentleman of Leisure, is doing excellent business at McVicker's, with John Barrymore and Alice Brady in the two principal parts, viz., the gentleman who on a bet becomes a thief for a night and finds himself all but yanked into the Tombs, and the police commissioner's daughter, who loves the amateur thief so much that she can't sleep for thinking of his troubles.

While furnishing an evening of lively entertainment, the play incidentally shows that if Mr. William A. Brady opposed Miss Alice Brady's determination to "go on the stage"—as we have noted—it was for personal reasons and not because of the charming Miss Alice's possible lack of ability. If Mr. Brady had a large family of daughters each as gifted and attractive as Miss Alice he could stage a play that would arouse deep envy among the Cohan clan.

As the betting and burglarizing clubman, Mr. Barrymore gives a speedy, clever, and satisfying performance. Elmer Booth, as "Spike" Mullins, real crook, makes a decided hit. So does Arthur Laceby in the character part of the English consumer of liquids. Others in the cast are Frank Sheridan, Katherine Wingfield, Vincent Sternroyd, Freeman Barnes, Edward McKay, Edward Wonn, and Goeffrey Stein.

When Dreams Come True, Philip Bartholomae's musical comedy, music by Silvio Hein, opened at the Garrick last week with a cast of well-known love-makers and fun-makers. The plot must be a good one else Mr. Bartholomae would not have selected its ingredients in preference to others that have been compounded in musical comedy stories since The Merry Widow married her first husband. Miss Vokes has a near-the-edge number in "There Ain't No Harm in What You Do." The "theme-song," "When Dreams Come True," is easily up to the standard of moonlight serenade melodies. Mr. Santley plays with dash and youthfulness, and sings with the proper spirit of romance. Miss Flynn, of course, is petite, dainty, and pleasing. Mr. Slavin gets laughs as the detective, and Miss Vokes accepts many stories and ha-has as tribute to her style of comedy which never fails, regardless of lines. Saranoff plays his violin with fervor (and with the bow also, of course).

In every large city there are good friends of the actor-folk, friends who are not "in the profession," never have been and never will be, but whose understanding and kindness help to throw sunshine along the actor's path. Some show their kindness in one way and another, but among those, Michael Altman, of Chicago, is unique, I am sure.

If there is any "private citizen" who has a larger acquaintance and more friends among the players than Mr. Altman he is hiding his light under a cloak of modesty. The stock star who is delighting the inhabitants of Sagebrush, Ariz., with her romantic repertoire will tell you about Michael Altman—his sincerity, his kindness of heart, and his popularity. The Broadway favorite, on his way to Chicago, wont be in the city very long until he goes to see Michael Altman, or invites Mr. Altman to come to see him. If Mr. Altman likes a performance his good opinion of it is good for an increase in the sale of tickets, for he is a "booster" whose boosting counts. If the show happens to be punk, or on the blink, or anything like that, he does not "knock," knowing that a poor production gets roasts enough, anyway.

Mr. Altman's business in life is conducting one of the largest wholesale stores of its kind in the world. Through his establishment are distributed those imported and domestic delicacies that are a delight to tongue and palate and good for the digestion. Quite a few of his player friends come to see him at his headquarters. They depart with memory of the finest olives they have ever tasted, the most delicious cheese it is possible to make and other things from cans and boxes that revive appetite and an interest in life. As Mr. Altman's trade in these delicacies is not with or through the players his visitors always feel free to enthuse over the dainty sweets and score he gives them.

The players who are invited to Mr. Altman's hospitable home remember their visit as one of the most pleasant during their stay in Hushburg-on-the-Lake. Mr. Altman lives about five miles from the Loop, but "Gus" Frohman, scorning railroad, the elevated and surface cars, daily walks down for a dinner of Altman saddle. Those who see Mr. Altman's studio declare that it is the most remarkable in the United States. I have seen hundreds of photographs of actors and actresses in one collection, but never have I seen thousands of them. Yes, Mr. Altman has them by the thousands—tributes of the player-folk through the many, many years that Mr. Altman has shown his friendship for them in many, many ways. Money cannot buy and industry cannot acquire such a marvelous assortment of photographs—only years of friendship and confidence can bring so many pictures from so many players in every field of theatrical entertainment.

Chicago is full of wealthy people who give entertainments for their friends of the stage. But for genuine friendship and good-will for those behind the footlights Michael Altman is an exceptional man, as the hundreds of actors who know him will promptly testify.

One of the most interesting amateur performances given in Wisconsin in recent years will be the presentation of The Isle of Years Ago by the Visiting Nurse Association at the Orpheum Theater, Green Bay, April 22, 23. The production is a musical play in two acts, the music being by Dr. A. O. Olmsted, and the book and lyrics by A. Walter, Jr. The arrangement of the score was made by Charles Miller, the well-known professional arranger, who will also put "the finishing touches" on the production.

The Jerome and Schwartz Publishing Company, which has sponsored many songs that have won national popularity, has opened a Chicago office in the Grand Opera House Building. Hampton Durand, of this city, who was formerly with Will Rossiter, is in charge, and all his friends are wishing him heaps of success.

Harry Chappell, of Powers', has purchased the Illinois and Wisconsin rights of the Famous Players' Film Company's production of The Prisoner of Zenda, with James K. Hackett in the stellar role. Mr. Chappell is negotiating for a Loop theater for the presentation of these pictures.

There has been quite a stir in the papers about the rumpus at the Little Theater, caused by the insurrection of some of the players in Mr. Maurice Browne's inspired co. The matter is of little interest to the public, being but a storm in a demi-tasse. It seems that some of the interpreters of Greek tragedy and the like called Mr. Browne an "autocrat" and "a mean old thing," and declined to elevate the stage any further. But the fears of their friends were realised—they all went back like good children and continued to act. What the Little Theater will do next year is, as they say, a "matter of conjecture." The Barbers' Union is reported as being opposed to the movement, declaring that it affects trade in the vicinity of Wabash and Congress.

The Hornimans have departed from the Fine Arts, where they failed to receive the support worthy their excellent, though not unusual, work. Their visit demonstrated pretty conclusively that a repertory theater is not much wanted in these parts.

The annual convention of the Drawma League of America will be held at the Hotel La Salle April 24, 25 and 26. There will be many speeches and possibly the aim, object, purpose, etc., of the league may be divulged. The Drawma League, we have reason to believe, sends out "bulletins" on plays—the public patronizing those which are bulletined as bad and remaining away from others bulletined as "worthy of support." So the theater managers tell me, at any rate.

The unlamented The Seventh Chord departs from the Illinois and the sunshine appears again in the engagement of Blanche Ring in When Claudia Smiles, libretto by Leo Ditrichstein and the music by Jerome and Schwartz. Miss Ring's supporting co. includes Harry Conor, Emma Janvier, Arthur Stanford, Nan Campbell, Gertrude Dallas, Mrs. Charles J. Craig, and others.

Joy at Powers, for Man and Superman, Bernard Shaw's shocking play, written in the Goodtide of his brilliancy, has a revival, with Robert Loraine in the role of Jack Tanner. Others are Emily Stevens, Maggie Holloway Fisher, Charles Harbury, Alfred Hickman, Louis Massen, A. P. Kaye, and Rockliffe Fellowes.

Jack Norworth, supposed to have gone to Europe on some mystic venture, gives pleasure to the Majestic patrons by his appearance this week at the head of his Honeymoon Four. At the Palace the topnotcher is Zelda Sears in The Wardrobe Woman, a lively back-stage sketch.

Attractions that continue are: The Talker, with Tully Marshall and Eva MacDonald, at the Studebaker; George M. Cohan in his Broadway Jones, at the Grand Opera House; Paul Armstrong's The Escape, with Helen Ware, at the Chicago Opera House; A Thief for a Night, with John Barrymore and Alice Brady, at McVicker's; The Silver Wedding, with Thomas Wise, at the Cort; William Collier, in Never Say Die, at the Princess; Hindle Wakes, at the Olympic; When Dreams Come True, at the Garrick; Ziegfeld's Follies, at the Colonial, and Broadway to Paris, with Gertrude Hoffman, at the American Music Hall; the Blackstone is dark this week, but next week it will have a new play, Her First Divorce.

At the outlying theaters are: The Blindness of Virtue, at the Crown; One Day, at the Victoria; The Price She Paid, at the Imperial, and Don't Lie to Your Wife, at the National—or anywhere else.

The Youth, Beauty and Folly Burlesquers are at the Columbia, and the Oriental Burlesquers at the Empire.

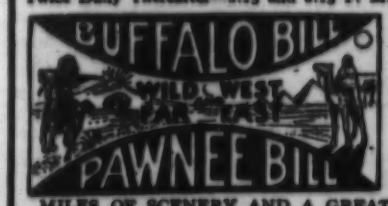
LITTELL MCCLUNG.

MONTREAL

Milestones opened at His Majesty's April 7 and fully justified all the good things that had been promised. It is one of the most evenly balanced casts we have had here this season, or indeed in any season. To give the names of those who deserve credit would be to transcribe the entire cast. Henry Miller in The Rainbow April 14-19.

NEW YORK THEATERS

Madison Square Garden
THREE WEEKS
STARTING TUESDAY Night, April 22
Twice Daily Thereafter—2.15 and 8.15 P. M.



MILES OF SCENERY AND A GREAT ARENA FILLED WITH SPECTACULAR EVENTS AND NOVEL FEATURES. Under the Stage Direction of Mr. R. H. BURNSIDE.
Including for the First Time
AUTO-POLO—A THOUSAND THRILLS
FOOTBALL ON HORSEBACK.
BUCKING AND RACING BUFFALO,
THE WORLD'S CAVALRY,
AUSTRALIAN BOOMERANG and
BULL-WHIP MANIPULATORS.
PROF. GRUBER'S REMARKABLE
ANIMAL PERFORMERS and
EVERY NATION'S NATIVES in NEW and TREMENDOUS PORTRAYALS of the FAR EAST and WILD WEST.

ADMISSION TO EVERYTHING 25c AND 50c
Reserved Seats, 75c, $1.00, $1.50
Private Box Seats $2.00 and $2.50
Children under 10 half price to all seats except gallery.

At the Princess The Chocolate Soldier once more proved a drawing card, although this is its third visit. Lelia Hughes made a charming Nadina and Juniata Fletcher was a vivacious Maria. Charles H. Bowers appeared to advantage in the leading role. The Bluebeard April 14, 15.

Travilla Brothers and their trained sea lion give a novel act at the Orpheum. There are a number of other clever acts, including sketches, musical and dramatic, songs, monologues, etc. Stock season at the Orpheum will open shortly. H. Percy Maldon returns to us once more as stage director.

Dave Marion and the Dreamland Burlesquers give a good show at the Gaiety. Dave Marion as Bandy, the cabman, is as funny as ever, and kept the house in roars.

Harry Bennett in his impersonations of Harry Lauder is again making a hit at the Lyric.

Julia Culp, the great Dutch singer, gave a most successful concert at the Windsor Hall April 9.

W. A. TREMAYNE.

PLAYS AT WASHINGTON

President and Vice-President See "A Night Out"—Ovation to Mantell and Leading Lady—Columbia Players' Season

WASHINGTON, April 15 (*Special*). — Liebler and Company's notable production of The Garden of Allah fulfilled every expectation of a tremendous stage presentation, with all of the big scenes smoothly and perfectly handled on the National stage, Monday night the theater being crowded to its capacity with an enthusiastic audience.

The Count of Luxembourg, a most royal and welcome visitor at this theater last week, held court nightly to very large assemblages and appreciative admirers. Seldom has there been such a magnificent and sumptuous scenic environment and elaborate attention given to a musical comedy presentation, which was splendidly interpreted by a very large and talented company. Next week, Ben-Hur.

This week marks the opening for a lengthy Spring and Summer season of the Columbia Players at the Columbia Monday night, and an audience that occupied every inch of space, giving a rousing individual welcome to the organization, the majority of which have been staunch favorites for the past three seasons, a more than special welcome was tendered A. H. Van Buren, who returns as leading man, and Everett Butterfield, a capital young juvenile actor, after an absence of a season. Clothes was the opening bill, which introduced in most favorable recognition the new leading lady, Helen Holmes, in the Grace George role. The admirable production of the initial week of stock in which every member was perfectly assigned was again under the capable direction of Edwin H. Curtis. Charles Squires, the new scenic artist from Des Moines, presented some beautiful stage settings. Next week, The Girl with the Green Eyes.

For the last week of the regular season at the Columbia May Robson filled an excellent engagement in A Night Out, which commenced to one of the largest society occasions, a benefit performance for the George Washington University Hospital. The President and Mrs. Wilson occupied the Presidential box, accompanied by the President's brother, Mr. John Wilson, and his cousin, Mr. Alfred Wilson, who were entertained at the White House overnight. In the opposite box Vice-President and Mrs. Marshall had as their guests Miss Wilson, Miss Maitland Marshall and Attorney General McReynolds.

The President and Mrs. Wilson and White House party were also in attendance at the National Thursday night to witness The Count of Luxembourg.

Monday night the Belasco was the scene of a brilliant gathering of fashionables, the occasion being the appearance under society patronage of the Mask and Wig Club of the University of Pennsylvania in their notably excellent presentation of this season's new two-act musical comedy, Maid in Germany. Commencing April 15 and for the remainder of the week, Eva Tanguay and co. in vaudeville.

During an engagement just closed Robert Mantell presenting a nightly change in the strongest and best of Shakespeare's famous creations, concluded a strong engagement universally praised by audiences of crowded proportions in which the star was specially honored, and the capable supporting company strongly praised. Florence Rockwell, Mr. Mantell's leading lady, shared distinct and positive honors in many roles with the star. Next engagement, April 21, The Passing Show of 1912.

NEW YORK THEATERS.

HIPPODROME
6th Avenue, 43d and 44th Streets.
Daily Matinees at 2. Best Seats, $1. Evgs., 8
Under Many Flags
GYPSY LIFE | PLUNGING HORSES | MAMMOTH NEW CIRCUS

William A. Brady's 48TH ST. THEA. 48th St. East of Broadway. Evgs., 8:15
Mats. Thurs. & Sat., 2:15. Phone 178 Bryant.
WHAT HAPPENED TO MARY With OLIVE WYNDHAM
Entire 1st Balcony, $1.
Entire 2d Balcony, 50c.

WILLIAM A. BRADY'S
PLAYHOUSE 48th St. E. of B'way. Phone, 2245 Bryant.
Evenings, 8:30; Matinees, Wednesday and Saturday, 2:30.
GRACE GEORGE
and Her Own Company in a revival of Sardou's Comedy
DIVORCONS

WINTER GARDEN B'way & 50th St. Phone 3846 Circle.
Evgs. at 8. Mats. Tues., Thurs. and Sat., 2:30.
THE Honeymoon Express
With GABY DESLYS
AL. JOLSON and Company of 100

WILLIAM COLLIER'S Comedy 45th, East of B'way. Phone 3184 Bryant.
Evgs., 8:15. Mats., Thurs. and Sat., 2:15.
Granville Barker's Company in
Fanny's First Play

CASINO Broadway & 39th St. Phone 3846 Greeley. Evgs. 8:15.
Matinees Wed. & Sat., 2:15.
THIS WEEK—Gilbert-Sullivan Co. All-Star Revival of
The Beggar Student
Mon., Apl. 21—The Mikado—One week only.

LYRIC 42d St., West of B'way. Phone 2216 Bryant. Evenings, 8:15. Matinees, Wed. and Sat., 2:15.
Star Cast Dramatic Revival of
ROSEDALE

Maxine Elliott's Thea., 39th bet. B'way & 5th Ave. Phone 6056 Bryant. Evgs., 8:30; Mats. Wed. & Sat.
The Messrs. Shubert present
ROMANCE
With WM. COURTENAY and DORIS KEANE

39th Street Theatre, 39th nr. B'way. Phone, 414 Bryant. Evgs., 8:15. Mats., this week Thurs. and Sat.
"Worthy of Success."—ALAN DALE.
THE FIVE FRANKFORTERS

WEBER & FIELDS' 44th St. Theatre West of B'way
Phone, 7992 Bryant. Evenings' 8:15.
Matinees, Wednesday and Saturday, 2:15
A Nine-Star Extraordinary Revival of
THE GEISHA

Get-Rich-Quick Wallingford crowds the Academy of Music on the commencement of the present week's engagement. Gus Hill's success, Mutt and Jeff, duplicated the record of a past season engagement with attendance to a standstill. Next week, Thurston, the magician.

Old Heidelberg, the current week's attraction at Poli's, introduced Theodor Roberts, the new leading man, who scored a positive success in the leading role of Karl, the young German prince. Next week, Pomander Walk.

JOHN T. WARNE.

MUNICIPAL THEATER LEGISLATION

The bill providing for a tax of two mills for the building and management of municipally owned theaters, recently introduced in the Iowa Legislature, as noted in THE MIRROR, has passed the lower house.

NEWS OF OTHER CITIES

BROOKLYN

Members of the Aborn Opera co. were given a rousing reception upon their appearance at the Academy of Music, where they will present grand opera in English for six weeks. During the opening week April 7-12, they presented Faust and Lucia di Lammermoor. According to the heavy advance sale it is predicted that the co. will have one of the most successful opera seasons in Brooklyn.

Sam Bernard in All for the Ladies received a warm reception from the patrons of the Majestic. The attraction drew to splendid business.

Edith Taliaferro played her last week in Rebecca of Sunnybrook Farm at Teller's Broadway. She closed with the co. April 12.

Many monster theater parties greeted Fiske O'Hara in The Rose of Kildare, which was last week's attraction at the Montauk. O'Hara's popularity with Brooklynites was amazing.

Patrons of the Orpheum were greeted with one of the best variety bills in weeks. Unusual interest was manifested in the Kinetophone, which portrayed a scene from The Master Mind, featuring Edmund Breese. Mr. and Mrs. Carter De Haven, the Dagwell Sisters, Nat Wills, Karl Rosine, and the Four Bards represented the most popular variety artists.

Willard Mack and Marjorie Rambeau were entitled to headline honors at Keith's Bushwick. Sam and Kitty Morton, George Whiting and Sadie Burt, Wilbur Mack and Nella Walker, the Piano Movers, and Gauntlet's Animated Toy Shop were among the other notable offerings.

J. LEROY DAVIS.

SPOKANE

Graustark played to fair business March 30. A capacity house greeted Mary Garden and the Chicago Grand Opera co. in Thais April 7 at the Auditorium.

The Thief gave Justine Wayne as Louise Voysin opportunity for displaying her capability at the American. Frank Darien also scored. The Cowboy and the Lady is underlined.

Taking the stand that churches in two years will be using moving pictures to enliven their meetings, Spokane's commissioners have passed an ordinance that requires churches to secure fire regulation permits if they would use such pictures. Commissioner Flora E. Haydon, of the department of public safety, insisted that when a church gives a moving picture show or an entertainment it is equally liable to regulation with a theater. Under this interpretation standing in aisles will not be permitted. Mayor William J. Hindley, who used to be a minister, told the commissioners that churches as a rule are not under the necessity of hanging out the "standing room only" sign. The new ordinance leaves the matter of requiring permits on the part of churches to the discretion of the Commissioner of Public Safety.

Justine Wayne, leading lady of the American Stock co., closed her engagement April 13 and will be succeeded by Margaret Drew, late leading lady with McKee Rankin. Miss Drew's initial appearance will be in The Spendthrift, starting April 21.

Manager Joseph A. Muller entertained the old soldier Sodiers, playing at the Orpheum this week, at a dinner at his home.

W. S. MCCREA.

NEWARK, N. J.

The Aborn Grand Opera co. entered its second week at the Newark April 7-12 by presenting Madame Butterfly and Il Trovatore. In Madame Butterfly Enrichetta Onelli alternated with Ivy Scott as Cho Cho San. In the latter part of the week in Il Trovatore, the Misses Scott and Onelli alternated as Leonora. The houses were well filled at every performance, and the Aborn Brothers gave the Newarkers a rare musical treat at popular prices. The advance sale for the closing week was large.

Eva Tanguay and her Vaudeville co. packed the Shubert twice a day April 7-12. Miss Tanguay is surrounded by a splendid co., and with her exclusive songs the performances were a pronounced hit. Over Night April 14-19.

The Payton Stock co. presented In the Bishop's Carriage at the Orpheum April 7-12 to the usual crowded houses. The cast included Mabel Brownell, Sadie Radcliffe, Mabel Estelle, Lillian Stewart, Clifford Stork, Harry D. Roche, Leo Sterrett, Joseph W. Girard, and Arthur Jarratt. The Butterfly on the Wheel April 14-19.

Maud Hall-Macy and her co. gave her initial performance of her new sketch, entitled The Bait, at Proctor's April 7-12. The sketch was written by David Hirgens, who played a prominent part in it, assisted by Jack Daly and William H. Sullivan. The theme is a crook story, and was intensely interesting from the rise to the fall of the curtains. Miss Macy and her co. responded to several curtain calls. Another clever sketch on the same bill was given by The Lucy and Lee co., which included K. M. Gartlan and John Martin, entitled The Boss. Miss De Lacy was most cordially received and encored. Others on the bill were: Karlton and Klifford, Jessie Keller, Al. and Fanny Steadman, Hilda Hawthorn, Walter Van Brunt, whose voice is unusually sweet and scored heavily, Dooley and Sales, Bedford and Winchester, and Chick Sale.

One Night in Paris by the Gayety Girls co. and Gus Fay at the Gayety April 7-12. Mr. Fay was ably assisted by Clara Rackett, Lee Hickman, John Olshane, Ada Lorn, and Ruby Gray.

Matt Kennedy and Barney Williams were the chief laugh-makers with The Tiger Lilies co. at Miner's April 7-12.

The Junie McCree Players presented a clever sketch, The Man from Denver, at the Lyric April 7-12. Others on the bill were: Cunningham and Convey, Clacy and Tracey, and Gretta Mack.

Pemberton Robinson co. and Josephine Sabel were headliners at the Washington April 7-12. Others on the programme were: Waller Trio, Hooley Hoolie, Bowers and Dickson.

It was a sad shock to the members of the Payton co., also the patrons of the Orpheum Theater when the death of Mary Cunard was announced. The company lost a valuable member, who was well beloved for her excellent acting and strong personality. The co. was represented at the funeral services by several of its members and a handsome floral tribute.

GEORGE S. APPLEGATE.

RICHMOND, VA.

Bunty Pulls the Strings April 4, 5, pleased business, and was fair at the Academy of Music. Mrs. Fiske in The High Road April 7 more than pleased a big house. Fritzi Scheff in The Love Wager April 12.

Thurston April 7-12 at the Bijou pleased good houses. Human Hearts follow April 14-19.

Bill 7-12: The Five Martelles, Empire State Quartette, Flynn and McLaughlin, Black and Black, Fritz Hershkind, and pictures to big business made up the bill at the Colonial.

The Yellow Kids gamboled at the Empire April 7-12.

W. G. NEAL.

INDIANAPOLIS

Billie Burke, one of the most popular stars who come to Indianapolis, played her annual engagement at English's in Mind-the-Paint Girl April 7, 8 to capacity houses, and received the same royal welcome as of old, spite of the fact her play was not as well liked as in former seasons. Miss Burke closed the season at English's. The engagement of David Warfield April 9 having been canceled on account of flood conditions.

The Excuse Me co. held in Evansville, Ind., five days last week on account of the flood, which was booked at the Shubert Murat for three performances April 4, 5, arrived in time for the last performance April 5, and then it was nearly 9 P. M. before the curtain went up before a large audience. The change in bookings caused by the flood will bring the co. back for three more performances April 11, 12. Annie Russell in The Rivals and She Stoops to Conquer April 14-19. William Hodge in The Road to Happiness April 28-May 3, several engagements, some of the best of the season, have been canceled owing to the change in bookings caused by high waters, much to the disappointment of the theatergoers.

One Day was the attraction at the Park April 7-9. Madame Sherry April 14-19.

The Holden Players at the Colonial put on The Girl in the Taxi week April 7. Dorothy Vernon of Haddon Hall follows.

Keith's offered a first-rate bill April 7-12, headed by the big act, William Burress with The Song Birds, which scored heavily. Favorites were Paul Morton and Naomi Glass in My Lady of the Bungalow, the Farber Sisters, and Mrs. Gene Hughes and co. of four in Youth. James H. Cullen, Bert Melrose, and Don Fulano pleased.

Charles Frohman was in town April 7 to see Billie Burke, talk over her plans for next season, and to say good-by before leaving for London. Mr. Frohman promised English's the best theatrical productions it has had in years for next season.

Florence Webber, who has been starring in Naughty Marietta, returned home last week for a short visit with her parents. The Indiana and Ohio dates of the co. had to be canceled—too much water.

Thomas Reynolds, who long ago played juvenile roles in the old Grand Stock co., and his wife, Emma Salvator, with Billie Burke, were guests of Mr. and Mrs. Allen Bailey during their short engagement at English's. Mrs. Bailey gave a small informal supper in honor of her guests after the performance Monday night.

Laura Arnold, who has been playing the leading role in The Third Degree, has returned home to spend the Summer with her parents, Mr. and Mrs. George S. Arnold.

PEARL KIRKWOOD.

PROVIDENCE, R. I.

Ready Money began a week of hilarious diversion at the Providence Opera House April 7. Hans Robert and Nena Blake carry the leading roles with distinction, supported by an excellent co. Teck show, Money in Sight, April 21. Albee English Grand Opera co. April 28-May 17.

Leah Kleschna was given an excellent rendition by the Empire Stock co. April 7-12, calling forth much favorable comment. Lovell Alice Taylor, Homer Barton, and John Preston contribute excellent work. Arsene Lupin April 14-19.

Ben Welch and his burlesquers were very popular throughout the week at the Westminster April 7-12. Queens of Paris April 14-19.

The long sought for is again a reality with the thirteenth Albee Stock co. pacing the stage at Keith's. As usual, the opening was featured by one of those festive occasions which only those that have attended can realize. The house was taxed to its capacity, and those fortunate enough to obtain the coveted tickets entered into the joy of the occasion with a spirit that will long be remembered in the annals of Albee openings. It also presented a most pleasing appearance, being profusely decorated in every conceivable corner with plants and flowers, creating an atmosphere quite in keeping with the democratic spirit that prevailed throughout the players and audience. Many new faces are enrolled in the cast but there are those who through years of service have become great favorites with the patrons at large. This is especially true in the case of Helen Reimer, who has been connected with the Albee cos. since their beginning, and who is also the proud possessor of a testimonial from Mr. Edwin F. Albee in the nature of a life contract to appear with all subsequent ones. Berton Churchill and William H. Turner are also members who have gained a strong place in the hearts of the patrons. Elinor McEwen, Lora Rogers, Richard Pitman, and Frank Brady have again returned from last year and shared in the ovation. The most prominent among the new members are Francis Neilson and Lynne Overmann, who have been retained to play leads throughout the season. Miss Neilson is a woman of charming personality and won instant favor. Lynne Overmann will share the leads with Berton Churchill throughout the season. Others include Marguerite Skirvin, who will play ingenue roles with Richard Pitman; also Guy D'Ennery in character roles, with Ralph W. Remley to carry the light comedy. Joseph Byron Totten will have a most important part as stage director, which, with his past experience, should prove a most worthy addition. Alias Jimmy Valentine was selected for the initial attraction. At the end of the second act the curtain was raised at some length, at which time presents and flowers in abundance were showered upon the players, to which each responded with a few words of appreciation. The Dawn of a To-Morrow is in rehearsal for week of April 14-19.

H. F. HYLAND.

ATLANTIC CITY

Milestones played here at the Apollo April 7, 8 to large audiences. Judging from the many who did not appreciate the finer qualities of this play, it seems doubtful if its road success will be as great as its metropolitan career. Officer 666 occupied the same stage 10-12 with large audiences. The co. here included Clarence Oliver and George Howell. This was the first time the farce has been here since its premiere a year ago. While the cast did not equal the Faddner-Nash co., the farce was noted as being better than at the opening.

A very creditable amateur production of Erminie was made at the Apollo Wednesday, April 9, by the St. Nicholas Dramatic Club, an organization of the St. Nicholas Church, whose annual plays have formed a strong organization and a cast of leading players. Standing room prevailed.

Love Leash, which played here week of March 31, following its first week in Washington, disbanded at the close of the local engagement. It is understood that the New Era Producing Co. contemplate starring Miss Fiskins again in the early Fall, using the same play.

ARTHUR G. WALKER.

PITTSBURGH

Mrs. Leslie Carter was seen at the Alvin April 7-12 in repertoire, including Zaza, Camille, and The Second Mrs. Tanqueray. All performances well attended. The Passing Show April 14-19, then comes William Faversham in Julius Caesar.

The Nixon saw Frances Starr in The Case of Becky week of April 7. Frances Starr is credited with an interesting and praiseworthy performance, and is competently supported. Monday evening's performance was the occasion of a benefit for the treasurer, Silas C. Little, and the audience was a large one. Ben-Hur April 14-19.

The Harry Davis Players at the Duquesne offered The Man from Home April 7-12, with Charles Gunn in the title-role. This revival was a good one, all the players being satisfactory. The Commuters is the offering 14-19.

Norman Hackett in A Double Deceiver played to good houses at the Lyceum April 7-12 and pleased. The star throughout the play gave an intelligent interpretation, his support being also good. Norman Hackett, however, is worthy of better material. The Shepherd of the Hills April 14-19, and Human Hearts follows.

The Grand had an exceptionally good bill April 7-12, with Dr. Herman as headliner. J. C. Nugent and co. also scored. Victor Herbert's Song Birds is the headliner April 14-19.

Robie's Knickerbockers drew largely week of April 7, with Odiva as a special feature. Swimming and diving contests were held on Thursday and Friday evenings.

Herr Schmidt presented his Cincinnati German Theater co. at the Nixon Afternoon April 10 in a comedy entitled So'n Windhund.

Harry Lauder is announced at Memorial Hall April 22, under the direction of William Morris.

DANIEL J. FACKINER.

HARTFORD

The Merry Countess, at Parsons, April 7, 8, made a big hit with good-sized audiences. It was presented here three years ago, but was then known as Johann Strauss's comic opera, Die Fledermaus, and was sung in German. The present production is much more elaborate, and the splendid music, which fits the action of the play perfectly, more than makes up for defects in dialogue and rather broad comedy.

The Governor's Foot Guard Band at Poli's this week has created tremendous interest. The house was sold out for every performance and many were turned away. Gertrude Lloyd, Master Harold Carey, and Baby Hughes, all local talent, were the soloists. Underlined for week of April 14, Tim McMahan's Porter Maids.

At the Hartford high-class acts and good features have delighted the usual large audiences.

The various picture theaters here seem to take delight in outdoing each other, the latest event being the announcement that the Princess will show Kinemacolor pictures in addition to the regular programme.

Edmund Elton, recently returned from abroad, will again be leading man of Poli's Summer stock co., and expects to do better work than ever.

LAWRENCE SHEPARD.

OMAHA

At the Brandies, The Rosary was presented by a fairly good company April 3-5. Al. G. Field's Minstrels drew two moderate houses April 6 and gave general satisfaction. Raymond Hitchcock April 8-10. Lew Fields April 11, 12. The Price, April 13. Bunty Pulls the Strings week of April 14.

The Eva Lang co. in Just a Woman to fair business at the Boyd week of April 6, with East Lynne underlined.

The programme at the Orpheum includes Alburtus the First and Jessie Millar, Sully and Hussey, Mr. and Mrs. Gordon Wilde, Frank Coombs and Ernest Aldwell, Thomas A. Edison's Talking Motion Pictures, May Tully, Madame Olga Petrova, and the Three Glinserettis.

The London Belles are on at the Gayety twice daily and are giving general satisfaction. Jack Singer's new Behman Show underlined.

The Kruz has the Gay Girls of Gotham.

After the close of Maude Adams's engagement at the Brandeis, she not only donated the entire receipts of the first night's engagement, as had been promised, but together with the members of her co. made up a purse aggregating $3,500 for the benefit of the needy tornado sufferers. This generous gift was not only made in a very unostentatious way, but in fact Miss Adams requested that the matter be kept as quiet as possible. However, your correspondent feels that this noble action deserves at least a formal recognition.

J. RINGWALT.

DENVER

Maude Adams and the eternally young Peter Pan occupied the Broadway April 7-9. Eddie Foy and Over the River filled in the balance of the week April 10-13. Fine Feathers follows.

The Orpheum had a fine bill with the new talking pictures as the special feature. Amelia Stone and Armand Kaliz were the headliners. Volant and Evelyn Gilbert gave a clever illusion with the String piano. Hush Emmet, Hal and Francis, the Jordan Girls, and the Melvin Brothers completed the bill.

Grand opera occupies the Auditorium April 10-12.

GRANVILLE P. STURGIS.

SEATTLE

At the Metropolitan William H. Crane, supported by a capable co., appeared in The Senator Keens House March 30-April 5, matinees April 2-5; drew fair business. Mr. Crane scored in the title part. In the cast were Mabel Bert, Lorraine Frost, Zeffie Tilbury, and other talent.

The Chicago Grand Opera co. at the Moore opened an engagement with Carolina White in The Jewels of the Madonna 3, which was well sung and presented before a medium house; appreciation by enthusiastic applause. Mary Garden in Thais 4. Second act of Tales of Hoffmann and Hansel and Gretel matinee April 5. Luisa Tetrazzini in Lucia di Lammermoor April 5. The co. is an excellent one.

The Call of the North March 31-April 6, matinees 3-5 at the Seattle was presented in an acceptable manner before medium and large houses. Nana Bryant in the title-role gave a faithful interpretation of the part. Dwight A. Meade was effective as leading man.

The benefit March 29 at the Metropolitan on behalf of the flood sufferers in Ohio and Indiana was well patronized.

BENJAMIN F. MESSERVEY.

CINCINNATI

Things theatrical are in a much better condition at the opening of week April 7-12 than they were the week preceding when the city was in the grip of the terrible flood conditions, and when the high waters and washed out railroads in the surrounding country made it impossible to get into the city to open theatrical engagements according to schedule. Two theaters remained dark all week on that account, the Lyric and the Standard. Little Boy Blue was unable to get into the city to open at the Lyric by even Tuesday as booked, and the engagement was canceled for the middle of the week, and pictures shown for the rest of the time. The Standard was transformed into a relief station for the flood sufferers, as The Merry-Go-Rounders were unable to reach their destination here.

Things are not yet quite normal. At the Lyric The Passing Show of 1912 opened April 6 with a late curtain, the co. delayed en route. A large house stayed until the end of the bill after midnight. Trixie Friganza, Charles Boss, Adelaide and Hughes, and the Howard Brothers scored. Big business is the outlook for the rest of the week. William Faversham and his star cast in Julius Caesar opened for a week April 14.

Ben-Hur, with its carloads of scenery and horses, arrived and opened at Grand April 7 for one week. Julian Eltinge in The Fascinating Widow follows. Then come Margaret Illington and Mrs. Fiske, each for a week, the season at this house closing May 3.

The Spring Maid opened at the Walnut April 6 for one week. The co. and production are excellent, receiving big notices. Marguerite Wright in Christie Macdonald's role received favorable criticism in comparison. Mrs. Wiggs of the Cabbage Patch April 13-19.

At Keith's another excellent bill was presented April 6. The headliner, The Song Birds, was canceled on account of flood conditions, but The System, with Taylor Granville and Laura Pierpont, was booked instead and created a sensation. Others on the bill are Lillian Shaw, who had to walk part of the way into town in order to arrive on time; Julius Tannen, Reisner and Gore, Searl Allen Players, Four Cliftons, Musical Spillers, and Ramsdell Trio; Edison's Talking Pictures are also featured. Bert Melrose finally reached town, and opened matinee April 8 for rest of week, after being delayed several days on the road by high water. Ralph Hers closed matinee April 4 in order to leave in time to reach St. Paul following week.

Both burlesque houses were dark April 6, cos. not being able to get in for openings. The Standard opened matinee April 7 with Clark's

ADVERTISING IS AN INVESTMENT

and is always sure to produce returns on the money invested.

MR. MANAGER: Well advertised box office figures will result in better bookings and large receipts.

MR. STOCK MANAGER: Advertised productions will bring choice stock time plays, and actors and improved receipts.

MR. THEATER-OWNER: Your house is sure to play better companies and will be of greater commercial value if regularly advertised.

MR. or MISS PLAYER: Your services will always be in demand if managers are kept informed of your engagements or when you are at liberty.

THE DRAMATIC MIRROR'S advertising columns will bring results for every need.

Send in your advertising copy and prompt information will be furnished as to space required and rates.

NEW YORK DRAMATIC MIRROR
145 West 45th St., New York City

WANTED
First Class STOCK ENGAGEMENT
by experienced woman, capable of playing any line of parts; study, wardrobe, appearance. State Salary. Address A, care of BENEDICT ENGRAVING CO., 1402 Broadway, New York.

Runaway Girls and the People's with The Dandy Girls.

At the Empress April 6 Jimmy Britt and Exposition Four headed a good S. and C. bill. Business at this house is always biz.

At Music Hall The Prisoner of Zenda Pictures, with James K. Hackett, were displayed April 5 after a week's delay. They will be shown during week April 6-13, in connection with the Dayton flood pictures, and with John Bunny, who is widely advertised, as a special feature.

Treasurer W. M. Wilson, of Keith's, has tendered his resignation to take effect May 1. He will return to his home in Providence, R. I., and will be prominently connected with one of the largest automobile supply businesses in America. His friends here regret his departure.

The Julia Culp Recital, Emery Auditorium, April 6, was canceled, as Miss Culp was unable to reach town on account of floods.

JOHN REDHEAD FROOME, JR.

PORTLAND, ORE.

The season's principal theatrical attraction was the season of grand opera given by the Chicago Grand Opera co. at the Orpheum Theater March 31-April 2. The guarantee of over $35,000 was eclipsed for the four performances. The bright principal stars of the engagement were Mary Garden and Tetrazzini.

Over at the Heilig The Prince of Pilsen opened April 3 to good business despite the operatic competition. Jess Dandy received the hearty welcome of an old friend. The Concert, with Isabel Irving in the principal role, opens at this house April 7. Little Miss Brown underlined. Julia Culp, lieder singer, under the management of Portland Musical Association, is announced as an attraction April 19. Captain Roald Amundsen, lectures on the discovery of the South Pole at the Heilig April 6.

Local Thespians have already given much in aid of the Ohio and Indiana flood sufferers, and will add to the good work by a second testimonial benefit at the Heilig Sunday, April 13.

The Barrier was the week's melodramatic moderate success presented by the Bakerolians. Alias Jimmy Valentine opened April 7 with The Girl I Left Behind Me following.

Cohen's Finish is the current attraction at the Lyric.

JOHN F. LOGAN.

KANSAS CITY

With Sarah Bernhardt at the Orpheum, Harry Lauder at the Shubert, Fine Feathers with an all-star cast at the Willis Wood, A Modern Eve at the Grand, and good bills at the other playhouses as well, the week in Kansas City April 6-12 was just about the headliner of the season.

Of course the appearance of the "Divine Sarah," in spite of the fact that it was in vaudeville, was the real sensation of the week. The engagement was April 9-12, during which she was seen in five different characters. The house was sold out completely long before each performance, and that at advanced prices.

Harry Lauder and his co. played the week of April 6-12 at the Shubert, to excellent business. He proved just as entertaining as upon his former visits, and, in fact, although he had new songs and stories, it was the old ones that seemed to take the best. Hanky Panky April 13-19.

Fine Feathers, with an all-star cast, was the offering at the Willis Wood April 6-12, playing to big houses throughout the week. With a presenting co. that included Wilton Lackaye, Robert Edeson, Max Figman, Rose Coghlan, and Lolita Robertson success was bound to loom almost no matter what the vehicle, while it must be said that this feature of the entertainment was perhaps the strongest part of it. Raymond Hitchcock in The Red Widow April 13-19.

A Modern Eve, featuring Ruth Peebles and Frederick Santley, drew large crowds to the Grand April 6-12 and found ready favor. The fact that Miss Peebles is a Kansas City girl was an added feature to the attraction. The Great Divide April 13-19.

The Orpheum had a three-night bill April 6-8 preceding the appearance of Sarah Bernhardt, in which the headline honors were accorded Victor Moore and co.

At the Garden April 7-13 Elbert Hubbard held the place of honor on a bill of merit. Beulah Poynter and co. were also especially well received.

James J. Corbett held the place of honor on the bill at the Empress April 6-13, playing to crowded houses throughout the engagement.

The Behman Show, featuring Lew Kelly, drew good-sized audiences to the Gayety April 6-12, who seemed well pleased with the entertainment offered. Midnight Maidens April 13-19.

The Bohemian Burlesquers held the boards at the Century April 6-12 opening to two big Sunday audiences. The Girls from Gotham April 13-19.

D. KERDY CAMPBELL.

ST. PAUL

Rainey's African Hunt Pictures returned to the Metropolitan April 6-9. Alice Lloyd in The Rose Maid April 10-12. Sam's Stock co. from the Bijou, Minneapolis, in The Divorce Question April 13-16. Elks' Minstrels April 17-19. Nazimova April 21-23.

The Shubert was dark April 6-12. Alaska-Siberia pictures April 13-19. Everywoman April 20-26.

Minnie Dupree, supported by Arthur Maitland and James Cooley, in Alfred Sutro's clever playlet, The Man in Front, occupied the headline position at the Orpheum April 6-12. Another sketch, A Lesson in Reform, was well played by Florence Modena and Charles H. Gardiner. Henry Lewis, Killian and Moore, Hursley Troupe, Matthews and Shayne, Harry De Coe, and talking pictures completed the bill.

Nine Piano Rugs, Bowman Brothers, Archer and Belford, Julia Rooney and Alvin and Kenney comprised the Empress bill.

The Yankee Doodle Girls were at the Grand.

Gus Greening, manager of the Empress, received a silver service from employes and friends last week, commemorating his seventeenth wedding anniversary.

Daniel D. Carter (whose real name is David D. Cohen), author of The Master Mind, recently produced in New York, is a St. Paul boy.

A stock co., perhaps headed by Edith Evelyn and Lee Baker, may fill out the Spring and Summer season at the Shubert.

JOSEPH J. PFISTER.

JERSEY CITY

The real Scotch co. in Bunty Pulls the Strings drew well at the Majestic April 7-12, and gave a genuine treat to appreciative audiences. Molly Pearson as Bunty is excellent, and her support is more than good, especially Amy Singleton, Margaret Nybloe, Vera Poole, Marjorie Davidson, Edmund Beresford, Sanderson Moat, Ethelbert Hales, E. J. MacGregor, and Leonard Booker. A Fool There Was April 14-19.

From Tramp to Millionaire was the "real stuff" at the Academy of Music, where the Academy Stock co. continues to fine business. All the favorites had roles that suited their admirers, especially Ben Taggart, May Louise Malloy, Charles Riley and Russell Brown. The Cabaret Night and the Country Store Night are thoroughly enjoyed. Bunco in Arizona April 14-19.

The Orpheum is packing the house at every performance, which consists of excellent vaudeville and a photoplay. The entertainers April 7-12 are a clever sketch by Jane Knowles and co., Tate's Motoring co., Nichols, the Follies Bergere Trio (excellent), Johnson and West, Healy and Burns, the Glides Sisters, Schrode and Chappelle, and the Four Everetts.

The Montecello offered April 7-12 the Sambo Girls, Chantrell, Schuyler and Green (a very good sketch trio), Boyle and Brazil, Locie and Locie, Frank Chapman, and May Parker and co., to good patronage.

Manager E. A. Schiller put on The Deep Purple April 7-12 at the Broadway. Bayonne, and his clever stock co. did excellent work. It was a good production and the principal parts were well played by Le Seuer, Miss Elliott, Miss Grober, and Miss Hastings. Business good. The Fortune Hunter April 14-19.

Schultz's Trip to the North Pole was the feature act at the Bayonne Opera House April 7-12, with Arthur Le Vine and a good co.; others on the bill are Pierce and Roslyn, Kingsbury and Munson, Weston and Shears, and Van Cello. Business is big.

The Chung Hwa Comedy Four (four genuine Chinamen) were the topnotchers at the Hudson, Union Hill, April 7-12, to packed houses. A good sketch was put on by W. H. St. James. Visochi Brothers, Marie King Scott, Cooper and Ricardo, Adam and Eve and co. of Simian actors, and the Enos Trio were in the bill.

A benefit for flood sufferers at the Orpheum April 11.

WALTER C. SMITH.

SAN FRANCISCO

Rose Stahl at the Columbia April 6 with good comedy, and she herself equal to the play. John Drew next in The Perplexed Husband.

The Alcazar offered Mr. Waldron and Miss Louis in The Man on the Case Monday, April 7. It pleased, and the stars pleased, as they have in all their productions thus far. The Scuaw Man comes next.

The Cort is in its last week with The Merry Widow, after which April 13 comes Nat Goodwin in Oliver Twist. This will be his first appearance here for a long time.

Aton of the World, an instructive series of motion pictures were shown at the Savoy afternoon, April 7. They were made in Alaska and Siberia by Beverly Dobbs, who spent a number of years gathering them. This is the first representation.

The Orpheum had Homer Mason, with Marguerite Keeler, in In and Out, which pleased; Daisy Jerome, the Musikalgirls, Sander's Circus, Big City Four, Semon Valleveti, and Joe Hart's An Opening Night.

The Empress had Molasso and Coria co. in The Rose of Mexico, and Welch, Mealy and Montrose in Play Ball, while Pantages's offered La Estrellita, Florens Family, and Charlie Sweet.

Gladys Spiro, a society girl of much beauty, the daughter of former Police Commissioner I. Spiro, will make her debut at Pantages's as a ragtime artist. She has been booked by Archie Levy for ten weeks, and expects to be on Broadway in September.

Mr. Grauman, who is interested in the Imperial, a high-class picture house, on Market Street, is in the courts with a suit to restrain his associates from ousting him from the board. He is a partner with Considine in the Empress.

All-star bill at the Tivoli for benefit of flood sufferers, under the auspices of the Elks. Camille D'Arville, Regina Vicarino, of Lambardi Opera co.; Ferris Hartman, Tom Leary, Paul Steindorff, and Mindell Kingston, wife of John Worl, who died lately, are a few of the volunteers.

The Parish Priest, a three-act drama of the Pennsylvania coal fields, was given its initial presentation at St. Dominick's Hall by the organization of St. Dominick's parish.

The first annual series of May festivals will be given May 2, 3 at the Greek theater, Berkeley, under Paul Steindorff, assisted by the folks of the college town with a big chorus.

A. T. BARNETT.

ALBANY, N. Y.

David Belasco's successful play, The Woman, scored pronounced hit at Harmanus Bleecker Hall April 5, 9, drawing packed houses. Social interest was shown in the engagement here on account of the appearance in the cast of Mary Nash, an Albany girl, who was warmly received. She gave a most clever interpretation of Wanda Keller, the telephone girl. The Lytell-Vaughan Stock co. were seen in a splendid production of Paid in Full April 7, and 10-12 to packed houses. The Gamblers follow.

The Golden Crook Burlesquers, with Billy Arlington, Ed. Johnson, and the Imperial Russian Ballet, drew big houses at the Empire April 7-9. Billy W. Watson and his Girls from Happyland the balance of the week provided pleasing performances, drawing packed houses.

At Proctor's: Lew Palmore, La Trio Artistique, Sherman and Granier, Winnie Crawford, William Wilson and co., Bernard and Roberts in A Trio to Africa. Business up to the capacity.

Marcell and Bennett, Harrison Wolfe and his Girls, Clark Sisters, and the Musical Stimms were the good features at the Colonial.

The Gaiety had a strong drawing bill in The Boston Belles Burlesquers, with Amelia as the special feature.

Manager J. J. Carlin, of Manie Beach Park, announces that one of the attractions at that popular resort this season, will be a big motordrome for motorcycle races. It will have a seating capacity of 6,000.

J. Francis Kirk, stage director of the Lytell-Vaughan Stock co. for several seasons, has returned from a successful season with the Empire Stock co. in Holyoke, Mass.

GEORGE W. HEMACK.

SPRINGFIELD, MASS.

The Court Square had The Merry Countess April 9, 10 sandwiched between two night's each of the story films, Ulysses and Sister Beatrice. The Countess was a pleasing bit, and Jose Collins particularly scored. Bunty Pulls the Strings began a week's engagement April 14. John McCormack comes in song recital April 24, and Officer 666 April 25, 26. The Blue Bird begins a week April 28.

Poli's Stock co. opened season auspiciously April 7 with Get-Rich-Quick Wallingford, in which Carl Brickert played the title role broadly and Ethel Clifton made her debut here as leading lady in the part of the stenographer. Brandon Evans was Blackie Daw. Old favorites like Harry Fischer and Adale Sherman were warmly received, and a new one, Rita Davis, made a hit. In the guise of the mayor was Joseph R. Garry, long featured in The Clansman, who is on his way to a Summer stock engagement in Toronto, and stopped here to play the part, and a more important one the second week, when The Gamblers is given.

The Girl from the Underworld failed to rise to the surface at the Ullmore April 10, as the leading woman fell ill at Worcester and her husband, also in the cast, could not leave her. There being no understudies for the underworld, the engagement went under.

The finishing touches on the handsome new Broadway are being pushed, and Manager Dillenbeck is gathering together an excellent co. of stock players, as shown by his engagement of Louise Randolph as leading lady. The theater will open possibly April 21, though delay may postpone it to April 28.

EDWIN DWIGHT.

PATERSON

The Lyceum offered one of the Harris Estate cos. in Snobs April 7-12 to good business. Shea Camp and a capable co. gave a performance which pleased everybody. Manager Shaw reports business fine all along the line. Jack Feeny was a pleasant caller April 9. Uncle Tom's Cabin April 14-19.

Empire fared well April 7-12 with The American Beauties and The Ginger Girls; con. pleased.

Majestic offered vaudeville and talking pictures to good attendance April 7-12.

Opera House continues to be well patronized. The Durbar Pictures and a good vaudeville bill drew goodly numbers April 7-12. The Shelbys do a pleasing specialty, and were well received.

Orpheum is closed for the season, except April 12, when Manager Watson gives the use of same free to the striking silk workers for a benefit performance. He also purchased the first seat sold for $25.

JOHN C. BUSH.

HAROLD B. FRANKLIN DENIES

Supplementing the item from Pittsfield in THE MIRROR of April 9, relating to the attempt to serve Mr. Franklin with legal papers, the following statement is furnished THE MIRROR by the Franklin-Baggot Company, having offices at 140 Broadway, New York:

Mr. Franklin left Pittsfield early in the evening of April 30 after transacting the regular business of the day, and before leaving settled several outstanding bills, which included salaries of house and stage staffs as well as orchestra. Following Mr. Franklin's departure, John Flemings, local representative of the Franklin-Baggot company, was in charge until the close of the last performance, which was on April 29, being the last day of the Franklin-Baggot lease on that theater. During Mr. Franklin's visit at Pittsfield he was served in a suit in which the Franklin-Baggot company was made defendant in an action of an alleged unsold account, which was brought by the Eagle Publishing and Printing Company, who controls the leading paper in that town. Mr Franklin turned the papers over to his attorney, John J. Whittlesey, who has the case in hand.

Following Mr. Franklin's departure on Saturday, some one made an effort to serve Franklin in this same suit, and the local newspaper at Pittsfield worked up a story, making it appear that Franklin was trying to evade arrest. It was stated in this article that Mrs. Franklin said that she expected her husband to return, and in this way making it appear that Franklin was trying to evade service. This statement is false, as no one interviewed Mrs. Franklin, and she met her husband in New York on the next day.

EDNA GOODRICH MUST PAY

Supreme Court Justice Lehman decided, on April 1, that a defense made by Edna Goodrich to a suit by Gustave Beer, Ltd., of Paris, to recover $4,000 for gowns, was a "sham," and gave the plaintiff judgment in the case.

In her answer to the suit the actress admitted that the gowns had been delivered to her, but denied information as to the value of the gowns and any agreement to pay for them.

EDA VON LUKE WEDS MANAGER

Eda Von Luke and Perry J. Kelly sprang a surprise on the Our Wives company recently by getting secretly married by the Rev. Albert J. Buxton, at Racine, Wis., on March 24. The news leaked out, however, before the day was over, and the happy couple were the recipients of all kinds of good wishes from the remainder of the company. Miss Von Luke plays one of the leading characters in the play, and Mr. Kelly is the manager of the company for Joseph M. Gaites.

The union is the happy blending of two nationalities, Miss Von Luke being a beautiful German blonde, and Mr. Kelly an Irishman—begorrah! The real honeymoon will be celebrated at the close of the season, when trips will be made to St. Cloud Minn., the bride's home, and to Portland Ore., where Mr. Kelly hails from. After that they will motor through the New England States.

DEKOVEN LIBRETTO PRIZE

Reginald De Koven has given out a statement that the $1,000 prize in the contest for the best American libretto will be awarded in about a week. His own likeness is given as an excuse for the delay. On April 8 Mr. De Koven authorized the following explanation:

"Owing to the unexpectedly large number of librettos submitted, upward of four hundred, and the illness of one of the judges, the judges have been obliged to postpone making the award in the contest. This fact already has been given to the press. A statement will be sent out as soon as the judges have finished their labors. I expect a decision will be made within two weeks."

FRITZI SCHEFF DENIES

Fritzi Scheff, at Norfolk, Va., where she was playing in The Love Wager last week, denied the report published in New York that she was to be married to George Anderson. She said she was too busy to marry. Anderson is good-naturedly noncommittal.

PLAYS AND PLAYERS

Philip J. Lewis, late of The Iron Door company, opens in his dramatic playlet, Out of the Night, in Philadelphia, April 21. The company includes Viola McCormick and William J. Nash. He is also putting out a vaudeville act with eight boys, to be known as Philip J. Lewis's East Side Boys.

Malcom Fassett, juvenile member of the Northampton (Mass.) Players, and Astrid Siddell, who has been playing in stock in St. Louis and Louisville, were married in St. John's Church, Northampton, April 6. The bride was given away by her sister, Mrs. Arthur Lewis, of New York.

John T. Royal has succeeded Charles F. Curran as local manager for B. F. Keith's theater in Cincinnati.

IN MEMORIAM

A. N. "CAPTAIN" BOGARDUS, for seventeen years champion wing shot of America, died at his home in Lincoln, Ill., on March 25, in his eightieth year. He was a native of Clay County, N. Y., and in 1838 and 1844 he held third premium of Buffalo Bill's Wild West show. In 1871 Mr. Bogardus became the champion wing shot of America, and in 1875 he went to England, where he met all challengers, successfully defending the title there until 1877, when he returned to America. He was the only man, so far as official records show, who ever killed 100 live birds with 100 consecutive shots, a feat accomplished in Dexter Park, Chicago, in July, 1869. In New York city, in 1872, he broke 5,500 glass balls in seven hours, nineteen minutes and two seconds. His four sons followed in his footsteps and each achieved success as an expert shot.

JOSEPH CLAUDER, Milwaukee's popular composer and orchestra leader, died at Hot Springs, Ark., on March 17. Mr. Clauder is said to have penned the first score of "After the Ball," the song that made Charles K. Harris famous. He was born in New York April 27, 1858, and lived in Milwaukee since he was a year old. At the age of nine he played in his father's band. His own band, of which he was leader, was organized in 1879. He was shortly to have celebrated his silver jubilee as leader of the Davidson Theater orchestra. A widow, two sons and a daughter survive him.

WALTER A. LANDAW COLLINS, a composer of music, died March 27, at his home, 53 Bowdoin Place, Elmhurst, N. Y. His death resulted from pneumonia. He was well known in New York musical circles.

MRS. GEORGE GARDNER, wife of the proprietor of the Academy of Music of Newburgh, N. Y., died in that city on March 19.

AMUSEMENTS the COUNTRY OVER

ALABAMA.

MOBILE. — LYRIC: Gus Edwards's School Days 7-12; excellent; capacity business.——**CRESCENT**: The sumptuous production of Cleopatra acted by Helen Gardner in this picture house 7, 8; large business; advance prices. Other houses doing good business.

SELMA.—ACADEMY OF MUSIC: Louis Mann 1; to large and appreciative audience. Neil O'Brien Minstrels 7, to immense business.

ARKANSAS.

HOT SPRINGS.—AUDITORIUM: Harry Lauder March 17; capacity. Elks's Minstrels (local; Miller and Draper) 20; 5, B. O. Louis Mann 26. Prima Scheff 27. 101 Ranch Wild West 5.

CALIFORNIA.

OAKLAND. — MACDONOUGH: Freckles March 31-3; performance and attendance fair. Little Miss Brown 3-5; fine production to big attendance.——**LIBERTY**: Bishop's Players in The Rose of the Rancho 31-6; commendable production to capacity houses.——**COLUMBIA**: Dillon and Kline in The Gay Deceivers 30-5; performance and attendance satisfactory.——**ORPHEUM**: Fire Mill 30-37. S. R. O. Clara Butt, assisted by Kennerly Rumford, gave a concert at the Liberty 4; house packed; everybody pleased.

MODESTO.—MODESTO: Kolb and Dill in Holly Tutty March 31 delighted S. R. O.——**ISIS**: Vaudeville and pictures 30, 31 pleased fair business. The Dick Wilbur co. in The Third Degree 3 pleased small audience.——**STAR** and **DREAMLAND**: Motion pictures.

COLORADO.

COLORADO SPRINGS.—OPERA HOUSE: John Drew in The Perplexed Husband March 31 pleased good business. Rusty Pails the Strauss 3. Eddie Foy 14.——**EMPRESS**: Moving pictures and vaudeville. James J. Corbett, George Palmer, Mowry and Florence Elliott, Frank Pierce and Alice Magee, Great Gardner, Laura Roth and Al. Espe, 3-4; pleased good business.——**BURNS**: Dark 7.

CONNECTICUT.

WINSTED.—OPERA HOUSE: Bought and Paid For 6 gave a splendid performance to capacity; Charles Millward as Robert Stafford received many curtain calls. Vaudeville 12.

FLORIDA.

JACKSONVILLE.—DUVAL: Pickert Stock co. March 30-5 pleased fair business. Valeska Suratt in The Kiss Waltz 4 pleased capacity. Pickert Stock co. 6; fair business. Zoe Barnett in The Red Rose 6-8 pleased good business.——**ORPHEUM**: Seymour's Dog Circus, Five Lunatics, Romo and Mandell, Gannon and Tracy, and Joe Kennedy 30-5; good bill and business.——**OSTRICH FARM**: O. K. Stewart, King and Southern, Fred Ovesa, and Canitalo Louis Sorcho 30-5; fair business. Frank B. Dyer, president of the General Film Co., spent several days here in company with W. C. Brandon, branch manager, considering the advisability of establishing a film distributing agency here.

GEORGIA.

MACON.—GRAND: Sunny Spain week March 31; large and appreciative houses. Valeska Suratt in The Kiss Waltz 3; packed house.——**PALACE**: Musical Trio; good and strong.——**MAJESTIC**: Allen and Kenna's musical comedies; very good.——**LYRIC**: Snowball Jackson's musical plays to large houses. Sun Brothers' Circus 31; large crowds.

ROME.—UNDER CANVAS: Sun Brothers Circus 4; small crowds owing to inclement weather. On site of old Lyric Theater here E. C. Peters will erect a modern moving picture house.

IDAHO.

BOISE. — PINNEY: Haley's Vaudeville co. March 31-5; good houses. The Ben Greet Players in She Stoops to Conquer 11, and The Comedy of Errors 12. Paul Rainey's Picture Hunt 24-26.

ILLINOIS.

BLOOMINGTON. — CHATTERTON: The Blindness of Virtue March 26; excellent co.; to fair business. The Spring Maid 27 pleased good business. U. T. C. 29 pleased big matinee and good night business. Jack Bessey Stock co. 31-5; a favorite here; played to good business entire week. Plays; A Country Gentleman, The Man from Wyoming, The Girl from Yankee Land, The Derby Winner, and The Parish Priest.——**MAJESTIC**: Along Broadway 6-8; poor co., to fair business. The Frolics of 1912 7-10; pleasing big business.

EAST ST. LOUIS.—AVENUE: Vaudeville and pictures headed by the Armenans, Terry, Benard and Elmer, in The Fair, Keesler of the St. Louis Times, King Mullins and Kilfoyle, Spearman Lewis; capacity houses; good co. 6-10.——**EARL**: Pictures and accidental vaudeville, good pictures, 6. Crandall Stock co. played King of the Ranch 3, 4.——**LYRIC**: Moving pictures; excellent films; to good houses.——**ODEON**: Moving pictures, good pictures, to fair house.——**HOME**: Moving pictures, to good business, 3, 4.

AURORA.—GRAND: Broadway Jones 6; two performances, to fair business. A Modern Eve 8. Madame Schumann-Heink 11. Al. Field's Minstrels 12. Donald Brian 13.——**FOX**: Vaudeville: Brindamour, Tom and Edith Almond, O'Neal and Walmsley, Fred Morton, Four Lincolns, George B. Reno co. in The Mistress Army, Hayward Sisters, Sylvester and Vance, Reiff Brothers, Dena Cooper and co. in The Confession March 31-6 to capacity business; pleased.

QUINCY.—EMPIRE: Fine Feathers 5 presented by all-star cast drew two very large and enthusiastic audiences; one of the strongest and best productions seen here for some time. The Quaker Girl, billed for 7, was unable to reach here on account of high water. The Confession 8. Henry Kolker 15. St. Louis German Theater co. 16. Bought and Paid For 17.

DECATUR.—POWERS: Fine Feathers 4; one of the best productions of the season; pleased a good house. The Time, the Place, and the Girl 6 pleased fair houses matinee and night. Emma Boulton Stock co. 13.——**EMPRESS**: Week 6, vaudeville, to good business. Wortham and Allen Carnival co. May 5-10; outdoor performances.

DIXON. — OPERA: Laura Frankenfeld in Madame X 2 pleased good business. First-class vaudeville and motion pictures to good business 3-6.——**FAMILY**: Pleasing motion pictures to good business March 31-6.——**PRINCESS**: Excellent motion pictures to good business 31-6.

STREATOR.—PLUMB: Madame X March 30; good business; fair satisfaction. Henry Kolker in Our Wives 31; large attendance; clever performance.

PRINCETON.—APOLLO: Blindness of Virtue 4 pleased small house; excellent co.

INDIANA.

MARION. — INDIANA: Flood conditions proved a drawback to the patronage, and made it difficult for new attractions to get here. The bill March 31-5 included Adair and Adair, the Lavolas, Al. Lawrence, Paul Florus, Hennessey and Nicholas, Howe and Howe, Cain and Odum, Ryan and Lee, Princess Bonita and Hill, Sherry and Hill, Musical Wheeler, Hagar and Bullivan, Carroll, Keating and Dyer, Whitfield and Ireland, and Mennetti and Barteile give a strong entertainment 5, 6, with capacity business. A Trip to Joyville, a tabloid musical comedy, 10-12. One night's entire receipts at the Indiana were donated to the fund for flood sufferers. The Gardner-Cleopatra Pictures were presented at the Royal-Grand 2, 3, and attracted big audiences throughout the engagement at advanced prices. The local Elks installed new officers and enjoyed a banquet and social session 3.

SOUTH BEND.—OLIVER OPERA HOUSE: Tully Marshall in The Talker March 29 delighted fair house. Mrs. Leslie Carter in Kassa 31 pleased large audience. The Countess Coquette 2; splendid attraction to good business. Miggie Hajos in The Rose Maid 3 drew well and pleased. Broadway Jones 7; best of satisfaction to big house. An American Citizen (local talent) 8 to S. R. O. A Butterfly on the Wheel 9 canceled. The Blindness of Virtue 10. Henrietta Crosman in The Real Thing 12.——**AUDITORIUM**: Wright Huntington Stock co. in The Battle 30-5. The Confession 6-12. The Deep Purple 13 will close their Winter engagement here; successful season.

GOSHEN. — JEFFERSON: Countess Coquette, with Knox Wilson, pleased small patronage 1. The Rose Maid, with Mizzi Hajos, canceled 2 on account of floods. Hazenbeck-Wallace Circus (motion pictures), matinee and night 3 satisfied. A Butterfly on the Wheel billed for 8, canceled; tour closing at Fort Wayne 5. Henrietta Crosman in The Real Thing 10. The Blindness of Virtue 11. A special traction carload of Goshen theatergoers went to Elkhart 5 and saw Fine Feathers, with Robert Edeson, Wilton Lackaye, Rose Coghlan, Max Figman, Lolita Robertson, Amelia Sumers, and Helen Hilton at the Buckles.

MUNCIE.—WYSOR GRAND: Kirk Brown Stock co. in Camille, The Wife Rattles, Othello, The Typhoon, Oliver Twist, Brown of Harvard, and The Christian March 24-5; excellent co. and good houses matinee and night; best stock co. ever seen in Muncie. Munthe's Modern Drama Players in The Man on the Box, The Charity Ball, The Wolf, My Lady of the South, The Easterner, Drifted Apart, Two Men and a Girl, A Self-Made Man week 7.——**STAR**: Keith's Columbia, Elsie, the posing Venus; Bieff, Clayton and Bieff, the Dalton Trio, Bessie Remmer, and the Marimba Duo.

ROCHESTER.—ACADEMY OF MUSIC: This house will be operated as a combination theater and picture show.——**KAE GEE**: Splendid business; excellent vaudeville March 31-5.——**STAR**: M. P. V.; pleased fair business 4, 5.——J. P. Dizer has let contract for $35,000 vaudeville theater with seating capacity of 900. Ray Shanks, manager of Kae Gee, has leased the building for ten years. Work to commence at once.

CRAWFORDSVILLE. — MUSIC HALL: Excuse Me 2 canceled on account of floods. The Real Thing 4 pleased good house. Pictures 5 pleased good business. Imperial Comedy co. 7 (home talent); excellent attraction and business. U. T. C. 9.——**JOY**: Pictures 1-5 pleased good business.——**THEATORIUM**: Pictures 1-5; excellent show and business.

FRANKFORT. — BLINN: On account of flood Freckles March 28 could not get here. Sarah Padden 3 closed. Henrietta Crosman 8 was greeted with a large house. Stetson's U. T. C. co. 10. Dark 14-19.

HAMMOND.—HAMMOND: Balkan Princess 6 did not appear; co. closed. Monte Carlo Girls 9.——**ORPHEUM**: The District Leader 6-9; brilliant tabloid; pleased capacity. A Stubborn Cinderella 10-12.

ANGOLA.—CROXTON OPERA HOUSE: Lyman H. Howe's Travel Festival 4; very fine, to a packed house.

IOWA.

IOWA FALLS.—METROPOLITAN OPERA HOUSE: The Servant in the House 8. Welsh Choir 11. Obrecht Stock co. 17-19. A new opera house built by R. H. Gish was opened at Blairsburg 5. Robert Hyman, who has been leading man at the Princess in Des Moines this season, leaves soon to accept a similar position with the Wilmer and Vincent Stock co. in Utica, N. Y. Preliminary steps have been taken to build a modern opera house at Mount Ayr, Ia. The Yankee Robinson Show, under the management of Fred Buchanan, left Winter quarters at Granger, Ia., 15. Ruth Peebles, who has been visiting relatives and friends at her home in Kansas City, will rejoin the Modern Eve co. for a Spring tour.

DUBUQUE. — GRAND: The Confession 1; good cast and performance; small house. Balkan Princess 2 pleased a light audience. Broadway Jones 3; well acted and very funny to fairly-good receipts. Field's Minstrels 9. Everywoman 10. The Girl at the Gate 15.——**MAJESTIC**: Milton and Dolly Nobles, H. T. McConnell, Coogan and Cox, Four Musical Kings, the Rexos, Ronals Trio, Paul Spadonia, Caser and Smith, Millard Brothers, Al. Abbott, Vincent and Raymond, Ruth Francis Players; business good week 7. The Balkan Princess disbanded here after the performance.

WATERLOO. — WATERLOO: Der Bintag Prinz 1 pleased a fair-sized house; co. very good; rebooked for next season. Eddie Foy 2 pleased full house; the Foy kids (seven) made hit. The Confession 3 to fair business. Raymond Hitchcock 5; excellent co., to good business. Servant in the House 7; small house; fair co. Field's Minstrels 8. Everywoman 9. The Virginian 12. Rainey's African Hunt Pictures 14-16.

DES MOINES.—BERCHEL: The Confession 5, 6.——**PRINCESS**: In the Bishop's Carriage.——**ORPHEUM**: Louis A. Simon and Kathryn Osterman, Charles B. Lawler and Daughters, Thomas F. Jackson and co., Work and Play, Ethel May Barker, the Younsers.——**MAJESTIC**: Continuous vaudeville.

CEDAR RAPIDS. — GREENE'S OPERA HOUSE: Servant in the House 6. Everywoman 7, 8.——**MAJESTIC**: Paul Spadoni, Ruth Francis Players, Millard Brothers, Al. Abbott, Casey and Smith, Vincent and Raymond.——**PEOPLE'S**: La Tier Stock co. in The Village Schoolmaster.

MARSHALLTOWN. — ODEON: Raymond Hitchcock 6; excellent attraction, to good business. Al. G. Field's Minstrels 7. The Virginian 13.——**ORPHEUM**: The Bimbos, Nancy Melville, Springer and Church.

CLINTON.—CLINTON: Raymond Hitchcock in The Red Widow 4 delighted S. R. O.

KANSAS.

WICHITA.—CRAWFORD: Maude Adams in Peter Pan 5 delighted two packed houses. Wolfe Stock co. in The Greyhound 7-12 (except 9). Donald Brian in The Siren 9.——**PRINCESS**: Rice and Cady, Dyer and co., George Wilson, Musical Bells, Three Elliotts made up good bill March 31-5 to good business.——**EMPRESS**: Girl Question 31-2. Cat and the Fiddle 3-5. Tabloid musical attractions drew large houses.——**FORUM**: Madame Tetrazzini and Chicago Grand Opera co. in Lucia di Lammermoor 14. The Wolfe Stock co. will play at the Crawford the balance of the season. All this week the proceeds from the sale of tickets for The Greyhound will be divided among the members of the co., proportionately to their losses in the Lyceum.

INDEPENDENCE.—BELDORF: A Modern Eve March 28 pleased good business; packed house; S. R. O. Third Degree 22 pleased good business.

KENTUCKY.

LEXINGTON.—OPERA HOUSE: Motion pictures March 31-5; light business. Louis Mann in Elevating a Husband 5; fair business; good satisfaction. The Sothern-Marlowe and Kitty Gordon's Enchantress cos. were marooned here by high water but finally escaped.

MAINE.

PORTLAND. — KEITH'S HIPPODROME: Vaudeville and "talking pictures." Clarence Wilbur and his Funny Folks, and five other acts; excellent bill; good business.——**JEFFERSON**: Adelaide Kiem and permanent stock in The Barrier, continuing to please big business.——**PORTLAND**: Vaudeville and photoplays; good bill, to fair business; five acts and pictures changed Thursday.——**NICKEL**: Photoplays, to excellent business.——**CASCO**: Moving pictures; fair business.——**GREELY'S**: Vaudeville and pictures; good bill and business.——**CITY HALL**: Boston Opera co. 7 in condensed versions, with costume, of Martha, Faust, and Lucia, Madame Evelyn Scotney being the principal star of the evening; fair house; pleased. Wednesday evening, Keith's Hippodrome was closed to vaudeville and the promoters of the Artists' Course presented that unique virtuoso, Rudolph Gans, to a fair house, Wednesday evening, 16, the local council, Knights of Columbus, present The District Attorney.

BANGOR. — OPERA HOUSE: Lamberte Brothers, good; Lillian Carter, good; photoplays, fine 7-9. The Country Boy 11-14; big advance sale.——**BIJOU**: La Vine, Kilpatrick and Sims, Bobby Stone, and Stewart Sisters, all good, 7-9. Grand Opera Night 8; big; excellent. Pearl Dawson, Mildred and Huntington, Lowe and Devere, Stewart Sisters and their escorts (Thomas A. Edison Talking Pictures) 10-12. The Lecturer first, the Edison Minstrels second; scored big hit; filled to doors at every performance.——**NICKEL**: Miss Harney (soprano), Lew Hagar (baritone) duo; pictures; big business.——**PALACE**: Pictures to big business.——**GRAPHIC**: Pictures to capacity. The concert at the Bijou 8, given by members of the Boston Grand Opera co., was a big success. Madame Scotney and Mlle. Myrna Sharlow were the stars, and M. Raoul Romeito and Howard White, and M. Jose Mardoner were eminent in their roles.

BRUNSWICK. — CUMBERLAND: Ethel Sweeney and photoplays March 31-5; gave excellent satisfaction, to big business. Marie Lanre (return) and photoplays 7-12.——**PASTIME**: Photoplays 31-5; good business. Edith Darnell, Joseph Belanger, and photoplays 7-12.——**DREAMLAND**: The Wynns, the La Russ, and photoplays 31-5; excellent, to big business. James F. Hackett in the photoplay, The Prisoner of Zenda, and the Fest Musical Duo 7-9.

BELFAST.—COLONIAL: Anniversary week; special attractions each night, with photoplays, including Juvenile Minstrels (local) 10; to big business 7-12. The Country Boy 14.——**OPERA HOUSE**: Unusually good pictures and music 7-12; business good. Belfast Bill Posting Co. are replacing and enlarging their stands with modern steel structures.

MARYLAND.

CUMBERLAND. — MARYLAND: Paul J. Rainey's pictures 7-9 cancelled on account of flood, and house dark for the first time in three years. The Old Homestead (matinee and night) 10. The Third Degree (matinee and night) 12. Excuse Me 16. Arthur Chatterton Stock co. begins indefinite engagement 21.

MASSACHUSETTS.

FALL RIVER.—SAVOY: The Maller-Denison Players presented 7-12 The Test, with Carolyn Elberts as Emma Eltynge. Miss Elberts's work was excellent. Gus A. Forbes was seen to advantage as Arthur Thorne. Bernard Steele made a strong hit as Tretman. Louise Corbin made her first appearance with the co. 7, replacing Margaret Johnson, who closed her engagement with the co. 5. Miss Corbin made a good impression. Marion Tazzart was a good Peggy Thorne. Excellent production and per-

BACK OF THE NAME STANDS THE BEST TRUNK EVER BUILT

HOLBROOK BLINN says:

"The two special Wardrobe Trunks you made for me have traveled over 'FIFTY' thousand miles and are as good as new."

Send for 1913 Catalogue

C. A. TAYLOR TRUNK WORKS
CHICAGO: 35 E. Randolph St.
NEW YORK: 131 W. 38th St.

THE THEATRICAL LAWYER
EDWARD J. ADER
1528 Otis Bldg., CHICAGO
LaSalle and Madison Streets.
Advice Free

STENOGRAPHY TYPEWRITING MIMEOGRAPHING
Theatrical Copying a Specialty
Best Work—Lowest Rate
J. E. NASH, 1368 B'dway (cor. 37th St.), N. Y.

WANTS

RATES, CASH WITH ORDER:
20 words, or less cost, 25c. Additional words, 1c. each. *Four-time orders will include a fifth insertion, free of charge, on request.*

"A VERY strong one-act play (sketch), full of heart interest," laughter, and tears; James Hearne style; described by him as above four persons. J. W. Loughlin, 68 Essex St., Boston.

AUTHORS! ! ! Have your work done properly. Many a rejection slip is due to the slipshod manner in which the script has been submitted. Send us your short stories, serials, and plays. We put them in the form required by the editors, readers, and managers. We will be responsible for all minor errors in grammar, spelling, and punctuation, and we charge but 40 cents a 1,000 words. Special rates for plays and serial stories. Scenario writers may have a list of the leading film concerns in the country for an additional 10 cents. Address ODEON, Box 198 Main P. O., Brooklyn, N. Y.

CAPITAL sensational plays, playlets, sketches by famous actress playwright: "The White Slave," "A Mother's Plea," "The Innocent Convict," "In Paris," "At the Cafe Chantant," royalty and coaching. Minnie Cummings, 3028 Broadway.

FIFTY DOLLARS paid for information of the whereabouts of Byron Douglas. Address Mrs. Byron Douglas, 65 Tonnelle Ave., Jersey City, N. J.

FOR SALE or on Royalty, Comedy and Dramatic Playlets. Address Wm. J. Carter, care of Irish Players, Plymouth Theater, Boston, Mass.

FOR SALE or on royalty a one-act comedy for two characters (man and woman); also a dramatic sketch written for three characters (two men and one woman). Address Bert Aldane, DRAMATIC MIRROR.

HEBREW comedian wants a good live wire monologue or duologue. M. Ettelson, Gen'l Del., Cleveland, Ohio.

JUVENILE, or light comedian, and young ecenic artist who plays small parts, want engagement with stock or repertoire company. M. P., care MIRROR.

LEADING THEATRICAL hotel, cafe, bungalow, club and Summer school. Millionaire section. Bitterly. E. J. Rental or partner. Minnie Cummings, Room 4, 3028 Broadway.

WANT TO interest big star in play. "Napoleon Bonaparte," blank verse, twenty scenes, and characters. Box 48, Meridian, Miss.

WANTED—Comedy sketch for two females; new and original. Send manuscripts for approval. 1, McGarry, 508 Chas St., Milwaukee, Wis.

WANTED—Theatrical capitalist who knows the value of attractions, to finance a beautiful and thrilling Spectacular. Plans, estimates, and working demonstrations now ready. A great feature for the Frisco Fair, 1915, and big profits until then; is the opinion of many experts. No promoters, capitalists, only address H. S. Selden, 120 Seaton Place, Washington, D. C.

WANTED—Stage managing Summer stock. Experienced in production, stock and vaudeville. Belasco Stock, San Francisco; Worcester, Mass.; Trenton, N. J.; Blanger-Spooner, Philadelphia. Season 1912-13 with Viola Allen in The Daughter of Heaven. Charles Glocker, care Packard Exchange, 1416 Broadway.

YOUNG MAN (26), strictly temperate, with good education and appearance, dramatic ability and secretarial experience, desires position as private secretary and player with traveling dramatic company or permanent stock. Address, stating salary, duties, etc. Secretary, care MIRROR.

GILBERT ELY
STAGE DIRECTOR
CHARACTER ACTOR
10 years Forepaugh Co., Philadelphia and Cincinnati
3 Summers Gem Theatre Co., Peak's Island
3 Seasons Girard Ave. Theatre Co., Philadelphia
NOW AT LIBERTY
Home address, 5816 Chestnut St., Philadelphia, Pa.

formance; very large attendance. Girls 14-19, with Evelyn Watson.——ACADEMY: A strong bill with several features was presented 3-9. Marion Munson, Hal Forrest and co. in The Kidnapping of Bianca, the Star Trio, Hrlands and Farmer, the Four La Delle Comiques, the Boys and Girls of Avenue B (ten people), Marion and Trovette, Boland, Travers and co., Arthur Rigby and Dayton Flood Pictures to S. R. O.——PREMIER: Bill 3-9: Royal Marine Band (twenty people): a big hit. Ralph Brazr and Walter King pleased S. R. O.——PALACE: Excellent line of pictures to large attendance. ——BIJOU: The Minstrel Four, Marie King Scott, the McCarvers, Kennedy and Melrose, Joe McGrath, Cats Band, Jack Lyale, Colton and Miles, and the Pejots to excellent attendance 3-9. The Casino Stock co. closed their season suddenly at New Bedford 5. Madame Sanpowska gave an excellent recital at Music Hall 7. Mrs. Norman Wendell (Evelyn Watson) will make her first appearance with the Maller-Denison co. in Girls 14. T. F. Bascuil, who was for a short time a member of the Maller-Denison co., died at his home in this city 7.

HAVERHILL. — COLONIAL: The Mayer Stock co. in F. Marion Crawford's The White Sister, benefit Ohio flood sufferers: special matinee performances 3. The Governor's Lady, by members of local post office department in aid of the Postal Clerks' Mutual Benefit Association, 3, 4 to big business. Vaudeville and a good bill of photoplays 5. Dakota Dan Russell and vaudeville bill headed by Felix Hoper (the original "Hi Holler" of 'Way Down East) in The Suffragette Family; pleased good business afternoon and evening 6. Mabel Whitman and her Piccaninnies in plantation melodies and fun. Ring, Williams and co., sketch. The Substitute Umpire: Watenburg Brothers in a European novelty sensation, and Arthur Richards and Arthur, an excellent Juvenile Trio, to full houses 7-9.——ORPHEUM: The Mayer Stock co.; In Deepest Dungeon; Our New Minister 7-12.——MAJESTIC: Another good bill of moving pictures and illustrated songs; headed by a feature film of Shakespeare's The Tempest. —— THE COSY NICKEL: Vast crowds to see the Edison Talking Pictures.——SCENIC TEMPLE: Moving pictures. Irene Grace Donnelly a local soprano celebrity, has been engaged by the management of the Cosy Nickel and will appear at the local house and on the circuit controlled by the management.

LOWELL.—OPERA HOUSE: Stars from the Boston Grand Opera co. presented acts from Martha and Faust 10 in pleasing manner, to large audience.——PLAYHOUSE: Drama Players in The Second Mrs. Tanqueray; all week; fine show; big houses.——MERRIMACK SQUARE: Grace Young and co. in The Nightingale, Temple Players in Miss Prim's School, Hap Handy and co., Fields Barnes, George Davis; first-class bill; large audiences ——KEITH'S: Mlle. Louise Le Gal and co., Kelley and Pollock, the Four Melodious Chaps, Stuart and Keeley, Merlin, Lamb's Manikins, Charles Howe and co.; fine bill; packed houses.

BROCKTON.—HATHAWAY'S: Thompson-Woods Stock co. in Two Little Sailor Boys 7-12; opened to large and pleased houses; Marion Good and Ida Parks, as the boys, deserve mention for good work. The Talk of New York 14-19.—— CITY: Roland West and co., Swan and Bashard, Carter and Waters, Harry Ladell and the Cabaret Girls, Arthur Rigby, Curry and Reilly, and the pictures 7-12; capacity.——ORPHEUM: Lore, the Myrtle Maid, Ted and Corren Bretton, Mack and Karl, De Alma, Emelie Sisters, the McCarvers, and the pictures 7-12; pleased full houses.

PITTSFIELD.—COLONIAL: William Parke Stock co. 7-12 in Boys of Company B; pleasing good business.——EMPIRE: Empire Stock co. 7-12; fine business; enthusiastic audiences; new co.; cast, Harold Claremont, Joseph Granby, Lyna Osborn, Eugene Ordway, Joseph W. Mott, Frank De Camp, Arnold Eadie, Miss Carol Arden, Irene Reels, Sarah Dunlap, Claudia Colona, and Maria Reels. J. H. Tebbetts is once more manager of the Empire and opened house 7 with an entire new co. Franklin Baggot's lease expired 1 and left with anxious creditors moaning.

NORTHAMPTON.—ACADEMY: Northampton Players in Pomander Walk 7-12, excluding 11; pleasing performance, with Charles Balsar and Leah Winslow in the leads and effective support by Robert Homans, Martha Mayo, and others of the co., assisted by Misses Ethel Lodge, Louise Walker, Josephine Mellon, and Mildred Orme. Tech show, Money in Sight, 11; college student affair.——GREENE HALL (Smith College): Russian Symphony Orchestra 9; delighted large attendance.

MICHIGAN.

BAY CITY.—WASHINGTON: Higby Stock co. March 30-5 drew good houses. Cow and the Moon 6-9; fair musical comedy, to good business. Nastimova in Bella Donna 11. Adelaide Thurston 12. Miss Nobody from Starland 13. ——BIJOU: Vaudeville, to fair houses.—— GROTTO: New house opened 29 is doing good business.

COLDWATER. — TIBBITS: The Choral Union March 31 pleased a fair-sized audience. House sold out for The Music Makers 7. Gus Hill offers Mutt and Jeff 10. A Woman of the World 14. Sheehan Grand English Opera co. 17. Al. G. Field's Minstrels 23.

MINNESOTA.

WINONA. — OPERA HOUSE: Broadway Jones 1; popular with big business. The Trail of the Lonesome Pine 3; excellent co. and business. Beverly of Graustark 6; pleased a good house. The Aborn Opera co. 7. Everywoman 12. Manager Burlingame's entertainment for the Dayton sufferers 2; capacity.

ROCHESTER.—METROPOLITAN: Broadway Jones March 31; excellent cast; proved big hit to a good house. The Bohemian Girl 2; superb production to capacity house. Vaudeville and pictures 3-5.

MISSISSIPPI.

GREENWOOD.—GREENWOOD: Sue Barnett in The Red Rose 1 pleased the largest audience of the season; standing room was sold; last play of the season at this theater. During the Summer high-class motion pictures and vaudeville will be given.

MISSOURI.

JEFFERSON CITY. — JEFFERSON: Vaudeville and pictures March 30-5 (first half): Motion picture, Manger to the Cross, drew large crowds. (Last half): Deaser and Delmas, Venors and Yound; good, to good business.—— GEM: Vaudeville and pictures 30-5 (first half): Ferns and Moore, very good. (Last half): Gruber and Dew; good, to fine business.—— STAR: Motion pictures to packed houses. Rudolph Ringhoff, machine operator, No. 110, has resigned from the Jefferson, and moved to St. Louis. Manager Walker has secured George Hess, operator, No. 124, of St. Louis.

ST. JOSEPH. — TOOTLE: Dark 7.——LYCEUM: Maude Adams in Peter Pan 3; matinee and night; was royally welcomed by capacity houses. A Modern Eve 5; excellent co. and production; pleased good business. Denald Brian in the Siren 11. Columbus Club in Buttons 14. 15.

HANNIBAL. — PARK: Dark March 31-3. The Confession 5. Our Wives 14. At New Star and Majestic good business, bills and pictures 31-8.

MONTANA.

BUTTE.—BROADWAY: The management of Chicago Grand Opera co. have decided that Butte will not prove a profitable (May) Garden spot, having canceled date 8 for that co. William H. Crane 18. The Concert 23.——FAMILY: Week ending 5 motion pictures: great success financially. The Wheeler Players 9-16 with Going some, directed by former Butte man, son of a pioneer, W. H. Wheeler, supported by Metta Chamberlain and A. W. Fordyce and a capable co. of ten people.——EMPRESS: The Hunter's Game, Broughton and Turner, Al. Hauman, W. C. Hoefler, and Joe Fanton's Albanies 5-1: S. R. O.

NEBRASKA.

LINCOLN. — OLIVER: Maude Adams in Peter Pan 2; excellent co. and production; pleased two capacity houses. Al. G. Field's Minstrels 4, 5; excellent co. and production; pleased three poor houses. Eddie Foy 8. Hanky Panky 10. Raymond Hitchcock 12. —— ORPHEUM: Big double bill 7-12. Monday and Tuesday, Y. & Sarah Bernhardt and five acts. ——LYRIC: Leonard and Willard, Hermany's Cats and Dogs, Wright, Dufter and Griswold, Norwood and Norwood, with Dayton Flood Pictures, and Omaha Tornado Pictures, played to capacity March 31-5. Flood benefit at Orpheum 3 netted $1,800.

NEW HAMPSHIRE.

DOVER. — CITY OPERA HOUSE: R. D. Frasse, Grace Hughes, singer, and good pictures; pleased capacity 5. —— ORPHEUM: Ramser's Harmonists, Hammond and Forrester, and pictures March 31-5; big business. —— LYRIC: Juniper and Carrington, Charles Terris and co., and feature pictures 31-5; big business; delighted. Local members of Charles W. Sawyer Post, G. A. R., were guests of Manager Delaie, of Lyric, 1, to see the feature picture, Sheridan's Ride.

MANCHESTER. — NEW PARK: King Lynch Players in The Lion and the Mouse March 31-5 pleased large house every performance. Charley's Aunt 7-12. Wildfire 14-20.——AUDITORIUM: The Victor musical sensation, Kenedy and Burt, Frank Palmer, and photoplay; well received 7-9.

NEW JERSEY.

BURLINGTON.—AUDITORIUM: With the first local presentation of Officer 666 7, Burlingtonians were given a treat of the first magnitude. The audience, generous in size, gave immediate recognition to play and players. The vein of comedy supplied by Clarence Oliver as Travers Gladwin, Clifford Robertson as Whitney Barnes, and Joseph Allen in same part was work of creditable nature. Ralph Dean gave strikingly good portrayal. Charlotte Lambert as the aunt was effectively cast, as were those two demure and dainty bits, Iona Bright, the girl, and Edna Hibbert, her "chum," and others. Vitagraph Players in Red and White Roses and When We Three Meet Again, a product of Lubin's studio, headlined feature silent programmes 1-3. May Bole, comedienne, opening bill of vaudeville and pictures 5, created a whirlwind of laughter. Gayle and Merrill followed in the humorous vehicle, Jones, and Mevorrash; big business.

CAMDEN.—TEMPLE: Temple Players presented Quo Vadis 7-12, and pleased good audiences; Biblical play with James Dunsmith, Raymond Bond, and Florence Pinckney in the principal roles; gave splendid interpretations. Dr. Beans from Boston 14-19. Barbara Fritchie 21-26. Winchester 28-May 3.——BROADWAY: Keith's bill 7-9 included Gus Williams, Pomeriti, Pitzsimmons and Cameron, Charles Morrison and Henrietta Lee, the Five Brandons, followed by photoplay; attracted large business. John Devlin, Atlas Twins and co., Metz and Metz, Court by Girls, comedy act, and featured photoplay 10-12.——MAJESTIC: Vaudeville and photoplays. ——GRAND: Photoplays exclusively to good business. The Lyric, a new theater being erected, nearly completed, will produce first-class vaudeville and photoplays.

NEW YORK.

ELMIRA. — LYCEUM: The Girl of My Dreams 3; capacity; delighted. Tyrone Power in Julius Cæsar 9. The Woman 12.——MOZART: Madame Senda, Goldsmith and Hoose, Harte and Clark, and Donaldson 7-9; capacity; excellent. ——MAJESTIC: Original Razzaboos Four, and Reed and Lenli 7-9; splendid bill and business. The Reis Circuit Co. has reassumed the lease of the Lyceum, and hereafter will offer only legitimate attractions. Lee Norton is manager. Walter Burns and Davis have purchased the land on State Street, on which stood the Amuse Theater, destroyed by fire two weeks ago, and will at once commence the erection of a $40,000 vaudeville and picture house. It will be ready July 1. All bookings for the Colonial Theater, leased by the Reis Circuit Co., have been transferred to the Lyceum.

NEWBURGH. — ACADEMY OF MUSIC: The Maid of Nicobar, John Reynolds, Hussar and De Leon, Walter Weems, Carlton Sisters 3-5. Wilson and Tinney Penn, Miller and Tempest, Adair and Wyatt, Dan Barrett, Inness and Ryan 7-9 to good business; pleasing performance. Manager Taylor and family have returned from Florida after two months' vacation.——COHEN'S: Harry Ledell and co., Haywood Sisters, Schneider and Chanelle, May Bilwood, Klein Brothers 3-5. Seven, Hamm Wheelman, Charles Gibbs, O'Neil Trio 7-9 to crowded houses; good performances. Manager Cohen has restored his mechanical organ with orchestra, headed by Professor Seinhold.

SYRACUSE.—WIETING: Everywoman 3-5 pleased large houses. The regular stock season opened 7-12 with The Man of the Hour, and drew big audiences. Harrison Ford and Carlotta Dent in the lead were in evidence, and Florence Porter, Hugh Metcalfe, and Francis Murdock of last season's co. were warmly received; floral tributes were in profusion.——EMPIRE: Blanche Ring in Glad of Anything 3-5 to fair business.——BASTABLE: Where the Trail Divides 3-5 attracted average attendance. Checker Jacks 7-9 to good houses.

SCHENECTADY.—MOHAWK: Caught in the Rain 7-12 by the Gotham Producing co. to capacity business. William Collier's success proved a good vehicle for both Lenora Ulrich and Louis Haines, giving both of these stars ample opportunity to display their versatility. Fred Almera, a welcome addition to the cast, made a favorable impression. The Traveller Salesman 14-19.——VAN CURLER OPERA HOUSE: The Maller-Denison co. in Pretty Peggy 7-12, with Ethel Grey Terry in the title-role. The Man on the Box 14-19.

GLENS FALLS.—EMPIRE: Lyman Howe's Pictures 10. Little Millionaire 14. Vanities To Lisle, Maynard Joyce, Mueller and Mueller, Bailey and Bailey, Francis Gerard and co., Italian Quartette, Californian Quartette, pictures 7-12; good bill to crowds.——PARK: Fields and Hanson, Reiss, Bert Sheridan, Agnes Ahern and co., Alf Marks and co., Dillon Brothers, Marie Dreams, pictures 7-12: good bill; filled houses.

NIAGARA FALLS. — INTERNATIONAL: International Stock Players March 31. The House of Kraat: new play well handled by the co.; medium houses.——CATARACT: The Girl of My Dreams 11; excellent, to large house. U. T. C. 14; medium play; (remainder afternoon and evening performances. Ramsey Wallace, leading man of International Players co., returns next week after an extended sojourn in Boston. He will open with Forty-five Minutes from Broadway.

JOHNSTOWN.—GRAND OPERA HOUSE: Annie Russell and English Comedy co. in She Stoops to Conquer 3; delighted a good-sized audience; excellent co. and production. The Youngest Players in The House Next Door 5; pleasing performance to good business. The Lyman Howe's Travel Festival drew a large audience and pleased. Citizens' Band Concert (local) 8 to fine business. The Crusaders (pictures) 9. The Rose Maid 11.

OSWEGO.—RICHARDSON: Within the Law 7 played to one of the largest houses of the season; splendid satisfaction. Golden and Hughes, Hurst and Keiser, Pearl Perry 8, 9. The Little Millionaire 18. Howe's Pictures (return date) 19. Treasurer Frank Bosworth, of the Richardson, has been placed in charge of State Armory here, while local company, N. G., are in Buffalo on strike duty.

CORTLAND.—CORTLAND: Green Stockings 1; good co. and business. She Stoops to Conquer 4; excellent co.; good returns. The Lieutenant of the Blue 5; co. and business satisfactory. Rose Melrose Stock co. 7-12, presenting Woman's Hour, Dairy Farm, Child of the Regiment, Good Fellow, The City, Last Trail, Friends, and The Millionaire Detective.

AUBURN.—JEFFERSON: Within the Law 8 pleased capacity. Broadway Jones 12; two excellent houses; benefit of City Hospital. Jefferson Stock co. 28.——CURTIS-GRAND: Vaudeville to capacity houses.

LYONS.—MEMORIAL: The Climax 7; pleasing attraction; fair business. Pilcrim's Progress (pictures) 18. Independent Home Co. Fair 17-19.

SALAMANCA.—ANDREWS: Margaret Illington in Kindling 17. Marshall Farnum in The Littlest Rebel 19. Pictures and vaudeville to big business 9-10.

GENEVA.—SMITH: Within the Law 8; S. R. O.; pleased. The Climax 12. Tyrone Power in Julius Cæsar followed.

CORNING. — CORNING OPERA HOUSE: The Rusk-Bishoe co. March 31-5; good co., to capacity houses.

HERKIMER.—GRAND: Dark 8.

NORTH CAROLINA.

WILMINGTON. — ACADEMY OF MUSIC: The Girl, the Man and the Game March 31 pleased very small audience. The Girl Who Dared 4 pleased large audience. Coburn's Minstrels 7 pleased medium-sized house. Grand and Bijou are doing good business with photoplays. Bennett and Field 7-9. Kyle Walsh 14. M. Bolzy, manager of the Grand, has contracted for a $35,000 vaudeville theater, which will be completed about Sept. 1. He intends using Keith's time in his new playhouse.

NORTH DAKOTA.

BISMARCK.—BIJOU: The Arrival of Kitty 4; pleased good business.——BISMARCK: Having pictures; good pictures; excellent business. Mutt and Jeff 9.

OHIO.

BELLEFONTAINE. — Fi-Fi of the Toy Shop 3 to capacity house by local talent. The work of Hazel Dean as the Biz French Doll and Dorothy Fritz as Fi-Fi was exceptionally good. James Foulton as the Sand Man and Tom Moore as the Man-in-the-Moon pleased as usual. The Spring Maid 11. Frances Alexander, whose voice was formerly here, will appear in the leading role.——ODEON and ROYAL: Pictures; performances

OKLAHOMA.

McALESTER. — BUSBY: North Brothers' Stock co. in The Village Peacemaker, Ishmael, The Woman in the Case, and Salomy Jane March 31-5 to pleased good audiences.——YALE-MAJESTIC: First run pictures and high-class vaudeville continues to please capacity business. Motion pictures to fair business at the Liberty, Victor, and Forum.

PENNSYLVANIA.

ERIE.—MAJESTIC: A Fool There Was 3-5; business good and pleased. Rainey's Pictures 6 opened a five-day engagement; afternoon and evening; business good. Broadway Jones 11. Littlest Rebel 12. —— ELEVENTH STREET: Week of March 29-5 Girls Will Be Girls; capacity and thoroughly enjoyed. Forty-five Minutes from Broadway 7-12 to big business.——PARK OPERA HOUSE: The Great Divide 29-5; good show and business. The Blue Mouse 7-12; pleasing crowds. —— COLUMBIA: Fred Renelle and Sister, Lloyd and Farina, Darrell and Conway, Dane Claudius and Lillian Searlet, Petite Sisters, Willard Simms, Eugene Robinson and Marguerite Lucier, Billy McDermott, and Omeer Sisters 29-5; entire bill good and big business.——COLONIAL: The Langdons, Nonette, Frank Rae and co., Blanche Sloan, the Three Dixons, Farley and Butler, the Mitchell Girls, Irma Lorella; capacity houses; fine performances 8-12.

SCRANTON. — LYCEUM: Sheehan English Opera co. in The Love Tales of Hoffmann 3; co. and business excellent. Little Women 3-5; with matinees; evenly balancing co. to excellent business. Paul J. Rainey's African Hunt Pictures 7-9 (return) delighted excellent houses. The Girl of My Dreams 10 (return). Within the Law 11, 12 (return).——POLI: An excellent bill week of March 31 with The Trained Nurses as a headliner scored, and seven other good acts to excellent business. Week of 7: Arcadia, Mabelle Adams and co. in Zita, Hoey and Lee, Houghton, Morris and Houghton, Baby Helen, John R. Murray, and Mario Trio to excellent business. —— COLUMBIA: The Merry Maidens 31-5 good, and business excellent. Harry Fields and Lillian Brennan scored. The Merry Burlesquers 3-5; co. and business very good. This closes the most successful season in the history of the house. G. Nelson Teets managed the house.

READING.—ACADEMY OF MUSIC: Robert Mantell in Hamlet 4; business fair; it was several years since this sterling exponent of Shakespearean plays appeared here, and his reappearance was greeted by an enthusiastic audience. A Girl of the Underworld 5, with matinee, to good business. King Hal (local) 7, to capacity; this musical effort was rendered by local Catholic chorus, under direction of George D. Haage, prominent in local musical circles, who was congratulated for his success in arranging it; members of the Lehigh Symphony Orchestra accompanied the singers and were in a great measure responsible for the triumph. Miner's Americans (burlesque) 5, with matinee; two good-size audiences enjoyed this burlesque, which differed from the usual style of this production in that it was presented as a four-act musical comedy.

ALLENTOWN.—LYRIC: Robert Mantell 5 in Merchant of Venice and Macbeth. Baby Mine 6.——ORPHEUM: Conard and Whitney, Baby Zelda, Pelham, the Venetian Four, and Noodles Fagan 3-5. Florence Lorraine and Edgar Dudley in The Finish, the Edison Four, Ellinor Ray Ball, the Tossing Austins, and Lennet and Wilson 7-9. At close of afternoon performance 3 Allentown newsboys and school children were the guests of Noodles Fagan. The house was packed, and Noodles gave the youngsters a talk, both amusing and instructive. —— LYCEUM: The Ne'er-Do-Well, an intensely interesting play of the Panama zone, 7-12; pleased thoroughly; full houses. Moving pictures at the Pergola, Hippodrome, and Victor to full houses.

WILLIAMSPORT. — LYCOMING: Thomas E. Shea 3-5 in The Vendetta, The Bells, A Man and His Wife, Dr. Jekyll and Mr. Hyde to fair-sized, appreciative audiences. Mr. and Mrs. Shea were entertained by friends. The Sheehan English Opera co. 7 in Il Trovatore to large and enthusiastic audience. Ysaye 14.—— FAMILY: Specialties and motion pictures 7-12 to fair business and pleased audiences. Good business and appreciative audiences at motion pictures at the Lyric, Orpheum, Grand, City, and Hippodrome.

LATROBE. — SHOWALTER'S: Old Homestead 1; fair co., to good business. Third Degree 5; good co., to two poor houses. Bunty Pulls the Strings 8; fine co., to fair business. The Twilight Theater, Edward Gordon owner, is being remodeled and enlarged. 500 additional seats being installed, making total seating capacity 1,000. Management intends running three acts of vaudeville each night, changing bill three times a week, in addition to moving pictures.

JOHNSTOWN.—CAMBRIA: A Slave Girl of New York 3; good attraction and business. The Missouri Girl 4; good attraction and business. The Old Homestead 5; splendid co. and big business. The Littlest Rebel 8; good attraction and business. Sheehan English Opera co. in Love Tales of Hoffmann 9. Miner's American 10. Kitty Gordon 11 canceled. Moving pictures of Johnstown 12-16.

LANCASTER.—FULTON: Arvine's Players in their sixth week 7-12 in Charley's Aunt; amused very large audiences. —— COLONIAL: Brooks and Lessers's Cunning Darts, with Bob O'Neil and Frances Ruben; Charles Weber and co., Charles Leroy, Joyce and Donnelly, and pictures 7-12; pleased very large houses.

CORRY.—LIBRARY: Aborn's Bohemian Girl 3 drew the largest audience in history of this theater at advanced prices; excellent co.; highly pleased house. The Old Homestead 15. Manager Parker canceled The Littlest Rebel, booked for 15, due to misunderstanding over contract.

WILKES-BARRE.—GRAND OPERA HOUSE: Little Women March 31-2; pleased good houses. The Shepherd of the Hills 7-9; good, to good business. The Girl of My Dreams 11. Broadway Jones 16. Bought and Paid For 17-19. The Lincoln Society (local) 28.

PUNXSUTAWNEY. — JEFFERSON: Winning Girl co. 3-5; musical tabloid; pleased good business. A Slave Girl of New York 7 pleased good business. Brewster's Millions 9 pleased fair business. Bunty Pulls the Strings 12. Motion pictures 14-19.

DU BOIS.—AVENUE: Aborn English Grand Opera co., matinee and night, March 29; excellent co. and business. Il Trovatore and Madame Butterfly were given. Officer 666 4; fine performance and business.

CLEARFIELD. — NEW OPERA HOUSE: Aborn Opera co. in Il Trovatore March 31 pleased; S. R. O. before co. arrived. Officer 666 4 pleased capacity. Rosary 8. Bunty Pulls the Strings 11.

POTTSVILLE. — ACADEMY OF MUSIC: The Rosary 4 pleased large audiences. The Broadway Burlesquers 3; S. R. O.——FAMILY: Vaudeville 7-12 to good business.

MEADVILLE.—ACADEMY: The Aborn co. presented The Bohemian Girl 7 to capacity; very good co.; big bit. The Old Homestead 14. U. T. C. 18.

SHENANDOAH. — THEATER: Baby Mine 5; matinee and evening to fair business. Bought and Paid For 6 to large and pleased audience.

BUTLER.—MAJESTIC: The Littlest Rebel 4; good attraction and co.; large houses. Bunty Pulls the Strings 9; large advance sale.

BRADFORD.—BRADFORD: Tyrone Power in Julius Cæsar 5 pleased appreciative audience. The Heart Breakers 9. Bohemian Girl 12.

GREENSBURG.—ST. CLAIR: The Littlest Rebel 5; co. good; business fair. The Old Homestead 7 pleased fair business.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE: The Little Millionaire 3; fair co. and business. The Malley-Denison co. in Alias Jimmy Valentine 7-12; good impression, the leads being in the capable hands of Blanche Shirley and Gerald Harcourt; good work was done by Stanley Wood and W. C. West; big houses. The Lion and the Mouse follows.——COLONIAL: Bessie and her Cockatoos, Maggie Davis and Porto Rico Girls, Edward Brothers, Sig. Saja and his Band, Juggling Bannons, McDermott and Wallace 7-12.——BIJOU: Quincy Adams Sawyer the feature of a good list of Independents 7-12; large business.

SOUTH CAROLINA.

GREENVILLE.—GRAND OPERA HOUSE: George Evans's Honey Boy Minstrels 3; capacity; pleased. Alma, Where Do You Live? 4 (return engagement); good business; pleased. Bought and Paid For 5; fair business; pleased.

CHARLESTON.—ACADEMY: Bought and Paid For March 31, 1; good co.; attracted large audiences. Valeska Suratt and large co. in The Kiss Waltz 7; shocked but entertained a full house. Zoe Barnett in The Red Rose 15.

TENNESSEE.

BRISTOL. — COLUMBIA: Vaudeville 7-12, including Novita and Lynn, G. Herbert Mitchell, Vernitta Clark Troupe, Valle, Wesley and White, Pons and Pons, and photoplays. Neil O'Brien's Minstrels 16. Freckles 18. Motion pictures are at present being made of Bristol, and will be shown at the Columbia Theater as soon as completed.

CHATTANOOGA. — LYRIC: The Fortune Hunter March 31 pleased good business. Louis Mann in Elevating a Husband 3 pleased good business. Fritzi Scheff in The Love Wager 7. Alma, Where Do You Live? 8, 9. Neil O'Brien's Minstrels 10.——BIJOU: Johnny Wise pleased good business 31, 1. Pinafore Kids in H. M. S. Pinafore 7-12.

KNOXVILLE.—STAUB'S: Louis Mann in Elevating a Husband 4 delighted big house, but play disappointing. Fritzi Scheff entertained capacity 5 in Love Wager.——BIJOU: Lower Berth 18 week of 7.——GRAND: My Wife's Family.

CLARKSVILLE. — OPERA HOUSE: The Fortune Hunter 5 pleased fair house. Kit Carson Buffalo Ranch Wild West Show 14. The Star, a new $10,000 theater, opened doors tonight 5. J. A. Levie is manager.

TEXAS.

EL PASO.—EL PASO: Donald Brian in The Siren 2, 3; S. R. O.; one of the best shows of the season; attraction closes this theater for the season.——CRAWFORD: Glass Stock co. week 30; good houses. Plays: The Price She Paid and The Shuffle. Sells-Floto Circus 31; packed them in two performances. All picture houses and skating rinks are doing good business.

PALESTINE. — MAJESTIC (Moving pictures and vaudeville): Herndon Sisters' Musical Act March 31-2; good houses; greatly pleased. ——MURPHY TENT SHOW: Wife in Name Only 31. The Gentleman and the Gypsy 1. The Underworld 2. The Chic 3. St. Elmo 4. Under Arizona Skies 5; good houses; third week; pleased.

DENISON.—OPERA HOUSE: Madame X, with Adelaide French, 4 failed to please the natives.——BROOKSTONE: Musical stock and pictures to many friendly patrons.——ARENA: Rice and Dore's Water Carnival, which wintered here, opened season here 7.

WACO.—AUDITORIUM: Don Carlos co. and Monkey Hotel; fair performances, to fair and good houses. All dark last week and week before, and nothing booked for next week. Season closed.

CLARKSVILLE.—UNDER CANVASS: The Clansman 4; packed tent; performance unsatisfactory.

VERMONT.

BARRE.—OPERA HOUSE: Officer 666 3 drew well and pleased. The Country Boy 7; excellent performance. The Little Millionaire 11.

BELLOWS FALLS.—OPERA HOUSE: Il Trovatore March 26 pleased to fine business. The Country Boy 4; made a big hit. Billy the Kid 8.

BRATTLEBORO. — AUDITORIUM: Matinee and night 5; good co.; excellent business. Little Millionaire 12.

VIRGINIA.

PETERSBURG.—ACADEMY: Dark 31-5.——LYRIC: Vaudeville and pictures March 31-5; fair attendance.——CASCADE and VIRGINIAN: Motion pictures 31-5; good business.

WASHINGTON.

TACOMA.—TACOMA: The Concert 1, 2; the attendance was poor.——PRINCESS: The Rejuvenation of Aunt Mary, by the Princess co., March 31-5; did well. Amundsen 4 delivered a talk on the Antarctic regions to a large audience.

WEST VIRGINIA.

CLARKSBURG.—ROBINSON GRAND: Bunty Pulls the Strings 3; matinee and night; play pleased; business fair. Louis Mann 9. Shepherd of the Hills 10. Paul Rainey's African Hunt Pictures 17-19. Baby Mine, Three Twins, and Kitty Gordon in The Enchantress canceled dates owing to flood.

CHARLESTON.—BURLEW: Louis Mann in Elevating a Husband 7, 8 pleased good business. Mrs. Fiske in The High Road 10.

WISCONSIN.

KENOSHA.—RHODE: Beloit College Glee Club Concert March 22; fair audience; good attraction, Gay Musician 23; good business. Our Wives 24; very large and appreciative audience. From the Manger to the Cross (motion pictures) 25-25; excellent show; delighted large audiences. The Virginian 30 (matinee and night) pleased good business. What a Man Demands 2; under the auspices of St. James's United Charity Club, with John J. Hegemen, local player, in the leading role; gave an excellent performance; scoring heavily. A Modern Eve 6; good co. and patronage at two performances. Madame X 7. Pink Widow 13. St. Paul Choristers 16.

RACINE.—RACINE: Haines Greenfield Repertoire co. 3-5, presenting The Little Country Girl, The Man from Arizona, and Why Girls Leave Home; vaudeville between acts; co. capable and patronage fair at six performances. Madame X 6; co. very good and even two nice audiences. Mutt and Jeff 12; return engagement. Freckles 13; return engagement. A Modern Eve 5 canceled. Barefoot Club of University of Wisconsin 18. Long Stock co. 20-27. White House, Majestic, Grand, Orpheum, Bijou, Lyric, Gem, Amuse, and Casino picture houses all doing good business.

EAU CLAIRE.—GRAND: Winning Widow (tabloid) March 30-2; fair show; packed houses. Trail of the Lonesome Pine 4; fine performance, to full house. The Girl from Rector's 5; cancelled account of protest made by local ministerial association. The Sunny Side of Broadway 6-8; drawing full houses. The Rose Maid 13. ——ORPHEUM, LYRIC, UNIQUE, REX and STAR (moving pictures): All drawing good houses.

SHEBOYGAN.—OPERA HOUSE: Manager Keefe's arrangement with R. G. Leiter, of the Advance Motion Picture Co., to take a 1,400-foot film of this city, proves a great success. Crowds every day and night. The Virginian 25. Bought and Paid For 31. Modern Eve 3. Freckles 14.

BELOIT. — WILSON: A Modern Eve 7 pleased capacity. Garety Girls 11. Montana 12.——GRAND: M. P. and vaudeville, capacity March 31-5.——Lyric, Star and Dixie, M. P. in each to good business. Beginning 13, the theaters here will be open Sundays.

LA CROSSE. — LA CROSSE: Broadway Jones 2; good house; pleased. Graustark 5; fair house. The Bohemian Girl 6; good business; audience pleased.

WYOMING.

LARAMIE. — OPERA HOUSE: Dark 6. No traveling shows for several weeks.——REPRESS: Motion picture and vaudeville continues to packed houses.

CANADA.

LONDON, ONT.—GRAND OPERA HOUSE: The Girl from Tokio March 28; fair performance and business. Alice Lloyd in The Rose Maid 29; two fine performances to good attendance; pleased. R. W. Marks's Stock co., supporting May A. Bell Marks, played a week's engagement 31-5; eight performances to big business at popular prices. Plays: Woman Against Woman, Ten Nights in a Bar Room, East Lynne, The Diamond Queen, Under Two Flags, How London Lives, Zeke, the Country Boy, and The Hoosier Girl. Robin Hood (return) 7; excellent performance to a capacity house; thorough satisfaction. Nazimova in Bella Donna 8; large and thoroughly satisfied audience. Kibble and Martin's U. T. C. 12. Passers-By 14. Marie Dressler and co. in All-Star Gambol 17.

MOOSE JAW, SASK.—MAJESTIC: Hallowell Concert co. March 31, 1. This concert co. consists of C. B. Shelly, trombone (formerly with Pryor's Band); Charles Lowry, violinist and leader; H. Mosher, clarinet (formerly with Kyri's Band); H. Steffen, 'cellolst (pupil of Steindell); L. P. Rider, flute; A. Tureck, cornet; W. Zelbell, string bass; J. Lauletta, harp; Mrs. W. L. Hallowell, traps, and B. L. Bateman, baritone. They handled some of the best selections of Shubert, Von Weber, Wagner, Rossini, and Herbert most successfully. Unfortunately they played to poor business.——MOOSE: Winnipeg Stock co. played to the usual good business in Pierre of the Plains.

OTTAWA, ONT.—RUSSELL: The Girl from Tokio 4, 5; fair performance; fair business. Passers-By 7, 8; pleased fair audiences. The De Koven Opera co. 11, 12, presenting Robin Hood. Miss Hornman's co. 14-19 presented What the Public Wants, Candida, Miles Dixon, The Silver Box, and Nan.——DOMINION: Milton Pollock and co. scored great hit 7-12; others on the bill were Fields and Carrol, Wilbur Sweatman, Cavana Duo, Usher and Whitcliff, McMahon and Chapelle, and Selma Braats; capacity business at each performance.

REGINA, SASK.—REGINA: Frank Ireson and co. in The Rosary March 26 pleased large business. Alice Lloyd in The Rose Maid 27, 28 delighted capacity houses at each performance. ——ORPHEUM: Vaudeville 31, 1, including the Top o' the World Dancers in Kris Kringle's Dream, Edgar Atchison Ely and Co. in Billy's Tombstones; greatly pleased. Others were the Romanos, Elizabeth, Otto, Don, the Talking Dog; Tester, and the Curson Sisters. Alma, Where Do You Live 4, 5. John McCormack 11.

WINDSOR, ONT.—WINDSOR: Cora Simpson and co. in We Want Our Rights week 8; travesty on woman suffrage; scored well, to good houses. Lucia Reynolds, singing pianists, the Zenottos, jugglers, Lillian Barent, singer, and Boyd and Moran, comedians, together with two late "Bunny" reels, made an entertaining performance. All picture houses filled.

SASKATOON, SASK. — EMPIRE: Joe Weber's Alma, Where Do You Live? March 31, 1 to very good houses. Bud Fisher's Mutt and Jeff 7-9. John McCormick, tenor, 21, 22. Saskatoon Amateur Dramatic Society in A Night Off 28, 29.——SHERMAN STAR: Winnipeg Dramatic Stock co. did very good business week 31; re-engaged week 7.

ST. JOHN, N. B.—OPERA HOUSE: New York Tabloid Musical co., capacity business, 7-9. Tomboy Girl. Jack, the Giant Killer, 10-12.

BRIEF OF LATE REPORTS

Arkansas, Fort Smith, New: Vaudeville March 17-22. Fritzi Scheff 26. Vaudeville same house 24-29.

California, Fresno, Barton: Paul J. Rainey's African Hunt (motion) March 26-28, matinee 27. The Merry Widow 29 and matinee. Kolb and Dill 1. Little Miss Brown 2.

Illinois, Jacksonville, Grand Opera House:

Stop --- Look --- Listen

WHEN IN NEW YORK, STOP AT

Hotel Van Cortlandt

142-146 West Forty-ninth Street

NEAR BROADWAY.

LARGE, LIGHT, AIRY ROOMS

PROFESSIONAL RATES:

100 Rooms—near Bath, $1.00 per day and up.
Room and Bath, $2.00 per day and up.
Parlor, Bedroom and Bath, $3.00 per day and up.
Excellent Restaurant—Good Music.
Club Breakfast, 25 cents up.
Special 75 cent Table d'Hote Dinner.

BUSINESS DIRECTORY

RATES, CASH WITH ORDER:

15 Cents per agate line, single insertion.
$1.75 per line, 13 times. $3.00 a line, 26 times. $5.00 a line, 52 times. 14 lines to one inch, single column. No double column space.

SCENERY

THE NEW YORK STUDIOS
"Scenery of Distinction"
FOR THEATERS AND HALLS.
We refer you to the Manager of any High Class Vaudeville Theater. N STUDIOS.
Offices, Times Building,
42d St. and Broadway,
New York, N. Y.

M. ARMBRUSTER & SONS.
Albert E. Armbruster. Emil G. Armbruster.
Scenic Artists.
Studio 249-251 So. Front St., Columbus, Ohio.
The Oldest and Best Studio in America. Scenery for Productions, Opera Houses and Vaudeville. First-class work guaranteed at reasonable rates.

SOSMAN & LANDIS CO., Great Scenic Painting Studios, Main Offices, 417-419 So. Clinton Street, Chicago, Ill. Good, first-class scenery at reasonable prices. Our references thousands of Theaters and Halls in the United States using our scenery.

THE O. H. STORY SCENIC CO., INC. (Somerville, Sta.), Boston, Mass.—The best of trunk scenery. Drop curtains and productions. Asbestos curtains. Construction and stage supplies. Send for catalogue.

SAMUEL FRIEDMAN, Contractor and Builder of Scenery. Office and Shops, 415-417 E. 54th St., New York. Telephone, 1123 Plaza.

HOWARD TUTTLE, Scenic Artist, Contractor for all Stage Supplies, Asbestos Curtains, etc.
1300 Centre St., Milwaukee, Wis.

COSTUMES, WIGS, ETC.

WIGS and MAKE-UPS for Theatrical and Street use. Bald Character Wigs, $2.50; Soubrette Wig, $5.50. Send for Cat. Perey Ewing Supply House, 33 Thatcher Pl., Decatur, Ill.

LITHOGRAPHERS and PRINTERS

THE STROBRIDGE LITHOGRAPHING CO., Cincinnati.—New York Office, Times Building, Times Square. HIGH-CLASS THEATRICAL AND CIRCUS PRINTING.

THEATRICAL PROPERTIES

SIEDLE STUDIOS, 538 West 30th Street, New York. Theatrical properties and Stage Accessories. Telephone, 750 Chelsea.

Expert Typewriting of Plays and all Book manuscripts my specialty. Work well known. Reasonable rates. References. Also acts as Author's Agent. MISS GOLDBERGH, 527 Madison Ave.

FREE SAMPLE COLD CREAM
THE M. STEIN COSMETIC CO.
NEW YORK
Mention this paper

M·STEIN'S·MAKE-UP
ABSOLUTELY GUARANTEED

Dark 3. Quaker Girl 3-31. Girl at the Gate 4, canceled account storm and floods.

Kansas, Concordia, Brown Grand: Shore Acres 1, by High School Seniors. Season closed.

Kentucky, Lexington, Opera House: Rothers and Marlowe March 24-26. Kitty Gordon in Enchantress 27-29.

Michigan, Ann Arbor, Majestic: McLear and Hamilton, B. H. Giles, Rush and Shapiro, King Bolo, with Billy Wyse; Vialon d'Art, with Mlle. Figurette, March 31-2. A Stubborn Cinderella 3-5. Whitney: Freckles 4. Mrs. Leslie Carter in Zaza 5. The Countess Coquette 7.—Port Huron, Majestic: Seven Hours in New York 1, matinee and night. Balkan Princess 8.

New Hampshire, Claremont, Opera House: Dark 3.

New York, Oswego, Richardson: Charles Champlin Stock co. March 31-5, playing The Price Women Pay, Alias Jimmy Valentine, The Coward, The Wife He Bought, The Reformer, The Deep Purple, Arizona, The Runaway Wife, What Happened to Jones, Within the Law 7. Hippodrome: Merry Makers Musical Comedy co. 3-5.—Plattsburg, Plattsburg: Primrose and Dockstader 28. Winifred St. Clair Stock co. 31, rep. Little Millionaire 9.

Ohio, Steubenville, Grand: Howe's moving pictures 3. National: Mikado March 31-2.—Piqua, May's Opera House: Dark 24-5 account flood.

Oklahoma, Muskogee, Hiatus: Dark March 31-29. Broadway: Bungalow Henry co. 30-2. Cat and Fiddle co. underlined.

South Dakota, Aberdeen, Spotcher Hall: Clarence Bennett in The Price March 27. The Arrival of Kitty, featuring Hal Johnson, female impersonator, followed.

Texas, Flatonia, Opera House: Mae Albrecht in Billie Burke's The Moon Girl 1. Local talent repeated Microbe of Love 4.

Vermont, St. Albans, Waush's Opera House: Officer 666 1. Pollard Opera co. in Sergeant Brue and Toymaker 3.

Wisconsin, Janesville, Myers's Grand: Henry Kolker in Our Wives March 29. Frank E. Long Stock co. 3 in The Bread Winner. Broadway Jones 4. The Cowboy Sheriff 5. Her Fatal Marriage 6. Bought and Paid For 8. Apollo: Vaudeville 31-6.

Canada, Petrolia, Ont., Victoria Opera House: Marks Brothers March 31-2 in Thorns and Orange Blossoms, The Girl from Sunny Alberta, and The Suffragette.

STORY OF "TIK TOK MAN OF OZ"

A $40,000 Musical Production That Made Los Angeles Wonder—Remarkable Run of "Mission Play"

LOS ANGELES, April 13 (*Special*).—The Tik Tok Man of Oz, lyrics by L. Frank Baum, music by Louis F. Gottschalk, produced at the Morosco for the first time March 30, to a great and fashionable audience, held its own with success, and many ovations were given. A brief notice of the production was given in THE MIRROR of April 9.

Strictly speaking, The Tik Tok Man is a gorgeous spectacle of brilliant and smart stage settings, some eight changes of scenes in number, and is set to music which is beautiful and decidedly melodious, the first act closing with a stirring march song by the entire company, very vivacious, and which practically carried the audience off its feet. This is the first time that a new musical production has been given its initial appearance here, and the people cannot say that the piece was not given them by the original cast. The costumes are beautifully new and of an original design. All the scenes of the play were designed and executed by Robert Brunton, who has been with Mr. Morosco for a number of years, and the beautiful and intricate electrical effects were designed and carried out by Fred Miller, the scenery itself being built by D. Martin.

Some of the principals in this large cast who deserve special mention are Lenora Novasio, who was cast in the clever role, that of Betsy Bobbin; Fred Woodward who cleverly takes the part of "Hank," the pet mule. These two characters are seen continually throughout the play. Then there is Frank P. Moore, who is the "shaggy" man, and one of the main comedians. Tik Tok, the central figure of the piece, is exactingly handled by James C. Morton; Hallie Manning is cast as the Magnet Girl, and Vera Doria as the Princess Ozma; clever Dolly Castles could not have been better cast than as Polychrome, the Rainbow's daughter. Then, not to be overlooked, follows Josie Intropodi, who makes a splendid Queen Ann Soforth of Oogaboo, and Charles Ruzzles of local fame as Private Flies. Eugene Cowles was specially engaged to fill the part of Ruzzedo, the Metal Monarch. The various songs selected for this part were excellently sung by Mr. Cowles. Some of the cleverest fancy dancing ever seen locally was the whirlwind dance by Burns and Fulton, who made a decided hit. The company is a large one and well selected, and the innumerable rehearsals gave the piece quite an even production on the opening night. Summing it all up, the piece is well worth seeing, and one of the best from every standpoint we have ever seen here, and Mr. Morosco deserves the greatest credit for his indomitable nerve in putting on a $40,000 production; but, on the other hand, he is being backed handsomely by the attitude of the local public, as there is hardly a seat left for the next two weeks.

At the Morosco March 31-April 6 The Easiest Way, with Florence Reed in the role of Laura Murdock to splendid houses. Miss Reed plays her role with much technique, as her portrayal is quite accurate, though with her original high coloring. She is ably supported by that clever actor, Harrison Hunter, who handles every role he undertakes in a remarkably intelligent manner. Grace Valentine made a big hit for herself in the role of the Darkie Maid.

The Mason Opera House dark March 31-April 5, opened April 7 with John Drew in The Perplexed Husband.

A film drama of national import was shown at Clune's Fifth and Main Street Theater, that of the Exposure of Land Swindlers, a three-roll Kalem picture, in which William J. Burns, the detective, plays the leading part.

The Elixir of Youth at the Burbank March 30-April 5 in its seventh crowded week, and what might be termed this season's supreme success. This play is certainly having a record smashing run, and is more than satisfactory from the box-office standpoint.

The Mission Play, by John Steven McGroarty, celebrated its three hundredth performance April 3. This pageant-drama of Franciscan romance and glory is proving an attraction to the entire country. The Chamber of Commerce and many clubs of the city turned out en masse as a token of appreciation to Mr. McGroarty.

DON W. CARLTON.

COLORADO ELKS' FLOOD FUND

LA JUNTA, COLO.—Lodge No. 701, B. P. O. E., informs THE MIRROR that at the benefit March 31 for flood sufferers in Ohio and Indiana, $146.45 was contributed by players in that city. The benefit was under the direction of C. W. Wonderly. The Sunshine Club, of La Junta, added $10 to the fund. The Elks presented complimentary resolutions to Mr. Wonderly and his assistants.

GOSSIP

Molly McIntyre, who pulls the strings in Bunty, donated 1,000 eggs to a recent egg-rolling event staged by the Denver *Republican*.

Valentine Walter Stanton, whose work has created much interest, has joined his brother Ernest in a vaudeville act. Mr. Stanton may head his own company this Spring, for his popularity on tour has been equaled by few.

John Mason has reopened his season in The Attack and again Clinton Preston, Martha Hedman, and Wilfred Draycott are playing the leads.

Edward Nannery, a favorite of the Lindsay-Morison stock at Lynn, Mass., has the Clarence Handyside role in Damaged Goods.

Louise Evarts has joined Ready Money, and Henry Miller, Jr., has resigned.

The Yellow Jacket and Top o' the Morning have closed.

The American rights of The Great Adventure, the comedy by Arnold Bennett which was successfully launched at the Kingsway Theater, London, a week ago Tuesday night, have been owned for some time by Winthrop Ames, director of the Little Theater, and the play will be produced here by Mr. Ames next season.

A Gentleman of Leisure, the play in which Douglas Fairbanks appeared last season, has been renamed A Thief in the Night and presented in Chicago with John Barrymore in the principal role. Arthur Laceby, who scored a strong personal success as the Englishman in the Fairbanks production, has been engaged by William A. Brady for his original role.

The sum of $9,586 is the additional amount added at the seventh annual memorial to Sam S. Shubert, at the Lyric Theater on the night of March 23, to the fund of $40,320 raised at previous memorials, for the room which Lee and J. J. Shubert have endowed at the Sydenham Hospital in memory of their brother, who was killed in a railroad accident eight years ago.

A. G. Delamater has secured from Channing Pollock his play, The Inner Shrine, from the novel of the same title. The play will have a Spring production out of town and will later be brought to New York.

Anna May White, of Dalton, Mass., and Harold Brooks Franklin, manager of the Empire Theater, Pittsfield, were married March 27, in the rectory of the St. Agnes Catholic Church, Dalton. John Flemmings, of the Empire Stock company, and Mrs. Sylvia White, mother of the bride, were the witnesses. Mr. Franklin is senior member of the Franklin-Baggott company and Miss White is a member of the Empire Stock company.

Charles Frohman left for St. Louis Tuesday, April 2, to begin rehearsals for The Amasons, with Miss Billie Burke, during her engagement in the Mind the Paint Girl, at the Olympic Theater, in that city. Mr. Frohman will remain with the company during the balance of the tour, rehearsing The Amazons whenever the opportunity permits. The company left for St. Louis in advance of Mr. Frohman, to be in readiness for the first rehearsal. Billie Burke, in this her first boy's part, will be seen at the Empire Theater early in May.

The impaired eyesight of former Musical Director and Composer Charles Connolly, which made it necessary for him to stop his professional work, and which looked at one time like a probable loss of sight, is slowly responding to treatment. He will give his eyes a long-needed rest. In the meantime at his home, 175 Lee Avenue, Brooklyn, N. Y., he will always be glad to meet, or hear from, old friends.

Kada Clark and Dale Devereaux, Jr., presenting A Bit of Musical Comedy, have finished their bookings on the Inter-State and W. V. M. A. Circuits and will soon leave for a tour of the Pacific Coast. Miss Clark's last trip to the Coast was with Hart's Polly Pickles's Pets in Pet Land on the Orpheum Circuit. Mr. Devereaux was last seen on the Coast with Quincy Adams Sawyer on the John Cort time.

Ruth St. Denis's appearance at the Palace Theater, here, last week, was her last appearance in vaudeville for the next eighteen months. She has just completed arrangements to make a tour of the world, which will keep her abroad for that length of time.

Grace Wilson, well-known vaudeville singer, was awarded a decree of divorce, by Judge Gibbons of the Circuit Court, from her husband, George Elliott, a member of a popular quartette now playing in this city. Miss Wilson, whose married name was Mrs. George Knoop, was represented by the well-known Chicago theatrical lawyer, Edward J. Ader.

While Auction Pinochle, Adolf Philipp's latest musical farce-comedy success, will be making a Spring tour after its one hundred and fiftieth performance on Wednesday, April 16, Alma, Wo Wohnst Du? will be revived for a limited engagement, commencing April 17, with Adolf Philipp in the leading role.

Mrs. George Howe, a niece of President Woodrow Wilson, has decided to enter the professional stage, and will make her debut in a Broadway production in the near future. Prior to her professional debut Mrs. Howe will be seen this week on the New York stage in a benefit entertainment for the Woman Suffrage party at the Belasco Theater on Friday afternoon.

Clyde Meynell, the well-known English and Australian theatrical manager, partner in the firm of J. C. Williamson, Ltd., of Australia, has been paying a brief visit to New York, and sailed on the *Oceanic* for London.

The sketch used by Priscilla Knowles at the Century Theater benefit for the Fresh Air Fund and the French Day Nursery, entitled Ten Years Later, was written by Ada Peacock.

Walter Cluxton has been engaged to play Charles Cherry's part in Passers-By, and opened at Ottawa, Can., on April 7, creating an instantaneous success.

Helen Luttrell sailed on the S.S. *Baltic*, to play the title-role in the American production of Everywife, opening at the Coliseum, London, April 20.

Sam B. Hardy replaces Richard Bennett in Stop Thief this week. Mr. Hardy ranks with the best of the leading men.

Juliette Day has returned to New York and will shortly prepare for her starring tour next season.

Ruby Dale is playing the Frances Cameron role in The Count of Luxembourg for the remainder of the season.

Theatrical Stage Hardware
asbestos Fire Curtains and Act Drops
Steel Fire Curtains, Mechanical Stage Effects
— SEND FOR CATALOG —
UNION ELEVATOR & MACHINE CO.
ONTARIO ST. CHICAGO ILL.

Trade-Marks **PATENTS** *Copyrights*

We are prepared to render competent professional services in every branch of Patent, Trade-Mark or Copyright Work. Our staff is composed of mechanical, electrical and chemical experts, thoroughly trained to prepare and prosecute all patent applications, irrespective of the complex nature of the subject matter involved. Over 67 years practice before the United States Patent Office. Our handbooks on Patents, Trade-Marks and Copyrights will be sent free on request. All patents secured through Munn & Co. receive a free notice in the *Scientific American*.

***MUNN & CO.,* Solicitors of Patents,** 363 Broadway, N. Y., and 625 F St., Washington, D.C.

"A WORLD-WIDE CIRCULATION"

THE ERA The Oldest and Most Influential Theatrical and Vaudeville Journal ESTABLISHED 1837

THE "ERA" BUILDINGS, 5 Tavistock Street, STRAND, LONDON, W. C.

3,000 Advertisements appear every week in "THE ERA"

Subscription Rates: One Year, $8.00; Six Months, $4.00; Three Months, $2.00. Professional Advertisements, 6/ per inch, single column.

THE ERA is sold by S. Chargel, N. E. corner of Broadway and 40th Street, and at Brentano's

American Artists visiting England use THE ERA Offices as their permanent London address. Inquiries and communications may be sent to "THE ERA," P. O. Box 493, New York City

THE ENGLISH PROFESSIONAL JOURNAL

Circulation guaranteed to be larger than that of any English paper devoted to the Dramatic or Vaudeville Profession. Foreign subscription, 17s. 4d. per annum

THE STAGE

New York Agents: PAUL TAUSIG, 104 East 14th Street, and SAMUEL FRENCH & SONS, 28-30 West 38th Street.

Artists visiting England are invited to send particulars of act and date of opening. THE STAGE Letter Box is open for the reception of their mail.

16 York Street, Covent Garden, London, W. C.

Special System of Banking for Traveling Public

No matter where you go—a Transfer Savings Account is available. No trouble or delay when in need of money. Write for Booklet D.

FIRST NATIONAL BANK, PITTSBURG, PA.

Established 1863. Capital and Surplus, Two Million Dollars.

LADIES, DON'T WORRY! We Can Clean Your Gown in Five Hours If You Need It.

SCHWARZ & FORGER

CLEANERS OF FINE GOWNS

704 Eighth Avenue, near 44th Street, New York. Phone, 4136 Bryant

13 BRANCH STORES IN NEW YORK CITY

PLAYS For STOCK, REPERTOIRE, AMATEUR COMPANIES. LARGEST ASSORTMENT IN THE WORLD. Books for home amusement. Negro Plays, Paper, Scenery, Joke Books. Catalogues Free! Free! Free!

SAMUEL FRENCH, 28 West 38th Street, New York

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC COMPANIES

ADAMS, MAUDE (Charles Frohman): Stockton, Cal., 16, Fresno 17, Bakersfield 18, San Bernardino 19, Redlands 21, Riverside 22, Pasadena 23, Santa Barbara 24, San Diego 25, 26, Los Angeles 28-May 3.

ARE YOU A CROOK? (H. H. Frazee): New York city April 28—indefinite.

BABY MINE (Eastern; Wm. A. Brady, Ltd.): Norwich, Conn., 17, Taunton, Mass., 18, Lowell 19, Lawrence 21, So. Framingham 22, Pawtucket, R. I., 23, Gardner, Mass., 24, Orange 25, Athol 26.

BARRYMORE, JOHN (John Cort): Chicago, Ill., March 30—indefinite.

BATES, BLANCHE (Charles Frohman): Milwaukee, Wis., 14-16, Lafayette, Ind., 17, Columbus, O., 18, 19, Cleveland 21-26.

BEN-HUR (Klaw and Erlanger): Pittsburgh, Pa., 14-19, Washington, D. C., 21-26.

BILLY THE KID (Wm. Wood): Memphis, Tenn., 13-19, Nashville 21-26, Atlanta, Ga., 28-May 3.

BIRD OF PARADISE (Oliver Morosco): Philadelphia, Pa., March 24—indefinite.

BLAIR, EUGENIE (G. H. Nicolai and Adelaide Prince): Buffalo, N. Y., 14-19.

BLINDNESS OF VIRTUE (William Morris): Chicago, Ill., 7-May 3.

BLUE BIRD (Messrs. Shubert): Montreal, Can., 14-19, Hartford, Conn., 21-26, Springfield, Mass., 28-May 3.

BOUGHT AND PAID FOR (William A. Brady): Scranton, Pa., 14-16, Wilkes-Barre 17-19, Honesdale 21, Carbondale 22.

BOUGHT AND PAID FOR (William A. Brady): St. Louis, Mo., March 31-April 26.

BOUGHT AND PAID FOR (William A. Brady): Greensboro, N. C., 16, Danville, Va., 17, Roanoke 18, Lynchburg 19, Richmond 21-23, Norfolk 24-26.

BOUGHT AND PAID FOR (William A. Brady): Joliet, Ill., 17, Decatur 18.

BUNTY PULLS THE STRINGS (Messrs. Shubert and Brady): Omaha, Neb., 14-19, Des Moines, Ia., 21, Waterloo 22, Dubuque 24, Aurora, Ill., 25.

BUNTY PULLS THE STRINGS (Messrs. Shubert and Brady): Norfolk, Va., 14-16, Richmond 17-19.

BUNTY PULLS THE STRINGS (Messrs. Shubert and Brady): Springfield, Mass., 14-19.

BURKE, BILLIE (Charles Frohman): Detroit, Mich., 14-19, New York city 28-May 24.

CAMPBELL, MRS. LESLIE (John Cort): Cleveland, O., 14-19, Detroit, Mich., 20-26, Cincinnati, O., 28-May 3.

CORAM, DEGROM M. (Cohan and Harris): Chicago, Ill., March 31—indefinite.

CULLEN, WILLIAM (Lew Fields): Chicago, Ill., April 7—indefinite.

CONFESSION, THE: Keokuk, Ia., 16.

CONSPIRACY, THE (Charles Frohman): New York city Dec. 21—indefinite.

COUNTY SHERIFF (Wee and Lambert): Norway, Me., 17, Bangor 19, Houlton 22, Presque Isle 23, Caribou 24, Calais 25.

CRANE, WILLIAM H. (Joseph Brooks): Helena, Mont., 16, Great Falls 17, Butte 18, Billings 19, Fargo, N. Dak., 21, Crookston, Minn., 22, Grand Forks, N. Dak., 23, Winnipeg, Man., Can., 24-26, St. Paul, Minn., 28-30.

DAMAGED GOODS: New York city 14-26.

DIVORCE QUESTION (Rowland and Clifford): St. Paul, Minn., 13-16.

DREW, JOHN (Charles Frohman): San Francisco, Cal., 14-26.

EVERYWOMAN (Henry W. Savage): New York city, 14-26.

EVERYWOMAN (Henry W. Savage): Minneapolis, Minn., 13-19, St. Paul 20-26, Sioux City, Ia., 27-30.

EXCUSE ME (Henry W. Savage): Cumberland, Md., 16, Easton, Pa., 17, Paterson, N. J., 18, Elizabeth 19.

EXCUSE ME (Henry W. Savage): Philadelphia, Pa., 14-26.

FAMILY, THE (Will H. Brune): Sac City, Ia., 16, Early 17, Schaller 18, Holstein 19.

FANNY'S FIRST PLAY (Messrs. Shubert): New York city Sept. 16—indefinite.

FAVERSHAM, WILLIAM (Leonard J. Gallagher): Cincinnati, O., 14-19, Pittsburgh, Pa., 21-26, Philadelphia 28-May 10.

FINE FEATHERS (H. H. Frazee): Denver, Colo., 14-20.

FISKE, MRS. (Harrison Grey Fiske): St. Louis, Mo., 14-19, Cincinnati, O., 21-26, Ft. Wayne, Ind., 28, Aurora, Ill., 29, Madison, Wis., 30.

FIVE FRANKFORTERS (Messrs. Shubert): New York city March 3—indefinite.

FOOL THERE WAS: Jersey City, N. J., 14-19.

GARDEN OF ALLAH (Liebler Co.): Washington, D. C., 14-19.

GEORGE, GRACE (William A. Brady): New York city April 1—indefinite.

GET-RICH-QUICK WALLINGFORD (Cohan and Harris): Washington, D. C., 14-19.

GHOST BREAKER (Maurice Campbell): New York city March 3—indefinite.

GILMORE, PAUL (Wm. F. De Vere): Hot Springs, Ark., 16, Little Rock 17, Pine Bluff 18, Helena 19, Jackson, Tenn., 21, Union City 22, Cairo, Ill., 23, Paducah, Ky., 24, Henderson 25, Owensboro 26, Evansville, Ind., 27, Bowling Green, Ky., 29, Gallatin, Tenn., 30.

GIRL FROM RECTOR'S (S. A. Mitchell): Spring Valley, Minn., 16, New Hampton, Ia., 17, Charles City 18, Mason City 19.

GIRL OF THE MOUNTAINS (Wee and Lambert): Mankato, Minn., 16, Winona 19, La Crosse, Wis., 20, River Falls 22, Durand 24, Pond du Lac 27, Escanaba, Mich., 30.

GOOD LITTLE DEVIL (David Belasco): New York city Jan. 8—indefinite.

GOODWIN, NAT C.: San Francisco, Cal., 13-19.

GOVERNOR'S LADY (Belasco and Elliott): Rochester, N. Y., 16-19.

GRAPEWIN, CHARLES (Frank Perley): Atlanta, Ga., 14-19, Birmingham, Ala., 21-26, Memphis, Tenn., 28-May 3.

GRAUSTARK (United Play Co.): Prince Albert, Can., 16, Regina 17, 18, Brandon, Man., 19, Winnipeg 21, Grafton, N. Dak., 22, Grand Forks, Minn., 23, Crookston 24.

GREAT DIVIDE (Primrose and McGillan): Luverne, Minn., 16, Pipestone 17, Dell Rapids, S. Dak., 18, Flandreau 19, Madison 21, Huron 24, Redfield 25, Aberdeen 26, Minneapolis, Minn., 28-May 3.

GREAT DIVIDE: Kansas City, Mo., 14-19.

HACKETT, NORMAN (Stair and Nicolai): Cleveland, O., 14-19.

HILLIARD, ROBERT (Klaw and Erlanger): New York city Dec. 24—indefinite.

HINDLE WAKES (William A. Brady): Chicago, Ill., Feb. 4—indefinite.

HODGE, WILLIAM (Lee Shubert): St. Louis, Mo., 13-19.

HUMAN HEARTS (Southern; H. J. Yorkey): Richmond, Va., 14-19.

ILLINGTON, MARGARET (E. J. Bowes): Bradford, Pa., 16, Salamanca, N. Y., 17, Jamestown 18, Erie, Pa., 19, Detroit, Mich., 21-26, Cincinnati, O., 28-May 3.

IRISH PLAYERS (Liebler Co.): Boston, Mass., March 24-April 19, New York city 21.

IRVING PLACE (Rudolf Christians): New York city March 7—indefinite.

IRWIN, MAY (Liebler Co.): New York city Feb. 24—indefinite.

JOSEPH AND HIS BRETHREN (Liebler Co.): New York city Jan. 11-April 26.

KINDLING (United Play Co.): Noblesville, Ind., 16, Lafayette 17, Peru 18, Logansport 19, Hammond 20, Valparaiso 21, Joliet, Ill., 27.

KISMET (Harrison Grey Fiske): Boston, Mass., March 24—indefinite.

KOCH, HUGO (United Play Co.): St. Louis, Mo., 14-19, Kansas City 20-26.

LION AND THE MOUSE (United Play Co.): Lebanon, Ind., 16, Anderson 17, Elwood 18, Muncie 19, Huntington 21, Wabash 22, Peru 23, Kokomo 24, Frankfort 25, Logansport 26, Hammond 27, Valparaiso 28, La Fayette 29, Danville, Ill., 30.

LITTLE WOMEN (William A. Brady): Brooklyn, N. Y., 14-19.

LORAINE, ROBERT (Liebler Co.): Chicago, Ill., 14-19.

MADAME X (Laura Frankenfeld): Merrill, Wis., 23.

MANCHESTER PLAYERS (Annie E. Herriman): Boston, Mass., April 28-May 10.

MANN, LOUIS (Werba and Luescher): Lebanon, Pa., 16, Pottsville 17, Scranton 18, Allentown 19.

MANTELL, ROBERT B. (Wm. A. Brady): Wilkes-Barre, Pa., 21-23, St. Catharines, Ont., Can., 25.

MARION, JOHN (Charles Frohman): Philadelphia, Pa., 14-26.

MASTER MIND (Werba and Luescher): New York city Feb. 17—indefinite.

MILESTONES (Klaw, Erlanger and Brooks): Brooklyn, N. Y., 14-19.

MILLER, HENRY (Klaw and Erlanger): Montreal, Can., 14-19, Ottawa 21, 22, London 23, 24, Hamilton 25, Toronto 26-May 3.

MISSOURI GIRL (City: Norton and Rith): Anthony, Kan., 16, Caldwell 17, Augusta 18, Eldorado 19, Eureka 21, White City 22, Leavenworth 24, Green 25, Jamestown 26, Manhato 28.

MISSOURI GIRL (Eastern; Merle H. Norton): Oconto, Wis., 16, Turtle Lake 17, Barron 18, Ladysmith 19, Chippewa Falls 20, Cadott 21, Stanley 22, Thorp 23, Abbotsford 24, Marshfield 25, Rib Lake 27, Prentice 28, Phillips 29, Butternut 30.

MONEY MOON (Oliver Morosco): Chicago, Ill., April 28—indefinite.

MORTIMER, LILLIAN (J. L. Veroner): Louisville, Ky., 13-19, St. Louis, Mo., 20-26, Kansas City 27-May 3.

MRS. WIGGS OF THE CABBAGE PATCH (United Play Co.): Cincinnati, O., 13-19, Louisville, Ky., 20-26.

NAZIMOVA, MME. (Charles Frohman): South Bend, Ind., 16, Milwaukee, Wis., 17-19, St. Paul, Minn., 21-23, Minneapolis 24-26.

OFFICER 666 (Cohan and Harris): Boston, Mass., March 10—indefinite.

OFFICER 666 (Cohan and Harris): York, Pa., 16, Harrisburg 17, Williamsport 18, Scranton 19.

O'HARA, FISKE (Augustus Pitou, Jr.): Baltimore, Md., 14-19.

OLCOTT, CHAUNCEY (Henry Miller): Los Angeles, Cal., 14-19.

OLD HOMESTEAD (Frank Thompson): Corning, N. Y., 25.

ONE DAY (Blaney Amusement Co.): Chicago, Ill., 13-19.

OUR WIVES (Jos. M. Gaites): Burlington, Ia., 16, Aurora, Ill., 23.

PAIR OF COUNTRY KIDS (C. Jay Smith): Mason City, Ill., 16, Bradford 17, Atlanta 18, Kewanee 19, Peru 20, Princeton 21, Mendota 22, De Kalb 23, Genoa 24, Dundee 25, Beloit, Wis., 26, Madison 27, Lodi 28, Baraboo 29, Sparta 30.

POOR LITTLE RICH GIRL (Arthur Hopkins): New York city Jan. 21—indefinite.

POWER, TYRONE (A. G. Delamater): Geneva, N. Y., 17, Rochester 21-23, Toronto, Can., 28-May 3.

PRICE SHE PAID: Chicago, Ill., 6-26.

ROBSON, MAY (L. S. Sire): Baltimore, Md., 14-19.

ROMANCE (Messrs. Shubert): New York city Feb. 10—indefinite.

ROMANCE OF THE UNDERWORLD: Chicago, Ill., 20-26.

ROSEDALE (William A. Brady): New York city April 8-May 3.

ROUND UP (Klaw and Erlanger): Boston, Mass., March 24—indefinite.

ROYAL SLAVE (George H. Bubb): Newton, Ia., 16, Monroe 17, Prairie City 18, Buxton 21, Deep River 22, What Cheer 23, Richland 24, Crawfordsville 25, Oakville 26, Aledo, Ill., 28, New Windsor 29, Woodhull 30.

RUSSELL, ANNIE (Lawrence J. Anhalt): Indianapolis, Ind., 14-19, Columbus, O., 21-23, Toledo 24-26, Detroit, Mich., 28-May 3.

SERVANT IN THE HOUSE (Merle H. Norton): Milan, Tenn., 16, Union City 17, Hickman, Ky., 18, Mayfield 19, Paducah 21, Providence 22, Madisonville 23, Princeton 24, Owensboro 25, Henderson 26.

SHEPHERD OF THE HILLS (Gaskill and MacVitty): Reading, Pa., 16, Lebanon 17, Harrisburg 18, 19, Hanover 21, York 22, Lancaster 23, Huntington 24, Altoona 25, Johnstown 26.

SHEPHERD OF THE HILLS (Gaskill and MacVitty): Union City, Ind., 16, Portland 17, Decatur 18, Albion 19, Kendallville 21, Nappanee 22.

SHEPHERD OF THE HILLS (Gaskill and MacVitty): Pittsburgh, Pa., 14-19, Cincinnati, O., 20-26, Louisville, Ky., 27-May 3.

SILVER WEDDING (H. H. Frazee, Chicago, Ill., March 23—indefinite.

SOTHERN, E. H., AND JULIA MARLOWE (Messrs. Shubert): Rochester, N. Y., 14-16, Buffalo 17-19, Toronto, Can., 21-26.

STAHL, ROSE (E. E. Harris, Inc.): Riverside, Cal., 16, San Bernardino 17, Santa Ana 18, San Diego 19, 20, Los Angeles 21-26, Bakersfield 27, Hanford 28, Fresno 29, Stockton 30.

STARR, FRANCES (David Belasco): Columbus, O., 15, 16, Springfield 17, Dayton 18, Terre Haute, Ind., 19, Lincoln, Neb., 26.

STOP THIEF (Cohan and Harris): New York city Dec. 26—indefinite.

STUMBLING BLOCK (Oscar Graham): Hobart, Okla., 16, Mangum 17, Granite 18, Sentinel 19, Hazel 21, Clinton 22, Hydro 23, Okesse 24, Blackwell 25, Medford 26, Caldwell, Kan., 28, Augusta 29, Douglas 30.

TALKER, THE: Chicago, Ill., 6-26.

TAYLOR, LAURETTE (Oliver Morosco): New York city Dec. 20—indefinite.

THIEF (Primrose and McGillan): Columbus, O., 17-19, Cleveland 21-26, Cincinnati 28-May 3.

THIRD DEGREE (United Play Co.): Williamsport, Pa., 16, Shamokin 17, Ashland 18, Mahanoy City 19, Sunbury 21, Canton 22, Towanda 23, Waverly, N. Y., 24, Honesdale, Pa., 25, Port Jervis, N. Y., 26, Haverstraw 28, Ellenville 29, New Paltz 30.

TRAIL OF THE LONESOME PINE (Klaw and Erlanger): Syracuse, N. Y., 16, 17.

TRAIL OF THE LONESOME PINE (Klaw and Erlanger): Sault Ste. Marie, Mich., 16, Adrian 21.

TRUXTON KING (United Play Co., Inc.): St. Louis, Mo., 13-19, Kansas City 20-26.

UNCLE TOM'S CABIN (Stetson's): Beaver Falls, Pa., 16.

UNCLE TOM'S CABIN (Leon Washburn): Benson, Minn., 16, Appleton 17, Granite Falls 18, Redwood Falls 19, New Ulm 20.

UNCLE TOM'S CABIN (Wm. Kibbie): Saginaw, Mich., 16, Mt. Pleasant 17, Lansing 18, Kalamazoo 19, Grand Rapids 20-23, Ann Arbor 24, Jackson 25, Battle Creek 26, Chicago, Ill., 27-May 3.

WALDMAN, EDUARD (E. E. Johnson): Fairmarr, Neb., 17, Geneva 18, Central City 19, Kearney 21, Davenport 22.

WARE, HELEN (Morosco and Armstrong): Chicago, Ill., March 2-April 26.

WARFIELD, DAVID (David Belasco): Cleveland, O., 14-19, Washington, D. C., 28-May 3.

WHAT HAPPENED TO MARY (Lee Morrison Producing Co.): New York city March 24—indefinite.

WHERE THE TRAIL DIVIDES: Rochester, N. Y., 14-19.

WHIP, THE (Comstock and Gest): New York city Nov. 23—indefinite.

WHITESIDE, WALKER (Walter Floyd): Boston, Mass., 7-26.

WITHIN THE LAW (A. H. Woods): New York city Sept. 11—indefinite.

WOMAN, THE (David Belasco): Buffalo, N. Y., 14-16.

YEARS OF DISCRETION (David Belasco): New York city Dec. 25—indefinite.

PERMANENT STOCK

ACADEMY (F. B. Henderson): Jersey City, N. J.—indefinite.

ACADEMY OF MUSIC (William Fox): New York city Dec. 2—indefinite.

ALBEE (Edward F. Albee): Providence, R. I., April 7—indefinite.

ALCAZAR: San Francisco, Cal.—indefinite.

AMERICAN (C. G. Milligen): Spokane, Wash.—indefinite.

AMERICAN THEATER (James Wall): Philadelphia, Pa.—indefinite.

ARVINE'S PLAYERS (Al. Trahern): Lancaster, Pa., March 3—indefinite.

AUBREY (D. Otto Hitner): Huntington, W. Va.—indefinite.

BAKER PLAYERS: Portland, Ore.—indefinite.

BALDWIN-MELVILLE: Buffalo, N. Y., April 21—indefinite.

BISHOP PLAYERS: Oakland, Cal.—indefinite.

BROADWAY: Bayonne, N. J., Feb. 9—indefinite.

BROADWAY THEATER (H. L. Dillenback): Springfield, Mass., April 21—indefinite.

BUHLER-SABINE (A. G. Delamater): Toledo, O., Feb. 10—indefinite.

BUNTING, EMMA (Roy Appleganth): Topeka, Kan., March 31—indefinite.

BURBANK (Oliver Morosco): Los Angeles, Cal.—indefinite.

BURNS, PAUL: Philadelphia, Pa., Oct. 21—indefinite.

CARROLL: Huntington, W. Va., March 31—indefinite.

CASINO (Theodore Bayliss): Fitchburg, Mass., April 7—indefinite.

CASTLE SQUARE (John Craig): Boston, Mass.—indefinite.

COLEMAN, LOUISE: Rochester, N. Y., March 24—indefinite.

COLUMBIA (Fred G. Berger): Washington, D. C., April 14—indefinite.

CONNESS PLAYERS (C. L. Conness): Wilmington, Del.—indefinite.

CORNELL-PRICE PLAYERS: Paducah, Ky., Jan. 13—indefinite.

CRESCENT: Brooklyn, N. Y.—indefinite.

DAVIS, HARRY: Pittsburgh, Pa.—indefinite.

DOMINION: Ottawa, Ont., Can., April 28—indefinite.

DRAMA PLAYERS (Kendal Weston): Lowell, Mass.—indefinite.

EMPIRE: Holyoke, Mass.—indefinite.

EMPIRE THEATER: Providence, R. I.—indefinite.

EVANSTON: Evanston, Ill.—indefinite.

FERGUSON (Ferguson Brothers): Oklahoma City, Okla., March 3—indefinite.

FRANK, JOHN E. (C. Auskings): Superior, Wis.—indefinite.

GARSIDE: Paducah, Ky.—indefinite.

GAYETY: Hoboken, N. J.—indefinite.

GERMAN: St. Louis, Mo.—indefinite.

GLASER, VAUGHAN: Detroit, Mich., April 13—indefinite.

GLARK'S: El Paso, Tex.—indefinite.

GOTHAM: Brooklyn, N. Y.—indefinite.

GOTHAM PRODUCING: Schenectady, N. Y.—indefinite.

GRAND OPERA HOUSE: Brooklyn, N. Y.—indefinite.

GREENPOINT: Brooklyn, N. Y.—indefinite.

HARLEM OPERA HOUSE: New York city—indefinite.

HARVEY (H. D. Orr): Mason City, Ia.—indefinite.

HARVEY (H. H. Budde): Muscatine, Ia.—indefinite.

HASWELL, PERCY: Baltimore, Md., April 14-May 10.

HAYWARD, GRACE: Oak Park, Ill.—indefinite.

HILLMAN'S IDEALS (F. P. Hillman): McPherson, Kan., April 10—indefinite.

HOLDEN (Holden and Edwards): Indianapolis, Ind., Nov. 18—indefinite.

HOLDEN (Holden and Edwards): Cleveland, O.—indefinite.

HUNTINGTON, WRIGHT: South Bend, Ind.—indefinite.

INTERNATIONAL: Niagara Falls, N. Y.—indefinite.

IRIS: Tampa, Fla.—indefinite.

JEFFERSON THEATER (Julius Kahn): Portland, Me., Jan. 21—indefinite.

KEITH: Toledo, O., April 14—indefinite.

Van Horn & Son
Phila., Penna. Established 1881
Theatrical Costumes
Stock Companies and Productions Our Specialty

MILLER
THEATRICAL COSTUMERS
PHILADELPHIA
236 So. 11th Street

PLÜCKER and AHRENS
Successors to CHARLES MEYER
Practical Wig Makers
Street Wigs and Toupees Artistically Made
THEATRICAL WORK A SPECIALTY
160 W. 48th St., New York. Phone, 4236 Bryant
Formerly 25 East 20th Street.

MISS R. COHEN
153 West 74th Street (Formerly 250 W. 74th)
Telephone, 9074 Columbus

AITKEN, SPOTTISWOODE
Care Lubin, 20th and Indiana Ave., Philadelphia.

BOSHELL, ADA
At Liberty. Address care DRAMATIC MIRROR

CARHART, JAMES L.
Maude Adams Co. Management Chas. Frohman.

COX, GEORGE L.
Selig Polyscope Company (Eastern).

JULIA HANCHETT
Permanent address, 21 E. 21st St., New York

McGRATH, CHARLES A.
Permanent address Actors' Society.

MERCHANT, RALPH
Character Juveniles. Mimics.

MULDENER, LOUISE
Characters. At Liberty. Agents or Actor's Society

SPARKS, W. W.
Technical Director, Scenic Artist, Little Theatre, Phila

STOYLE, CARRIE LEE
Bunty Pulls the Strings (Chicago). On Tour.

TRUE ECONOMY
True economy does not mean buying the thing that is cheapest in the beginning. It's buying the thing that is cheapest in the end. Don't buy the theatrical trunk that is cheapest to buy. Buy the one that is CHEAPEST TO KEEP. Buy the lightest, to lessen your excess baggage expense; the strongest, to stand the rough use (and abuse) it's bound to get, and the most serviceable, to insure many years of service.
What you need is the trunk that costs you the least for ten or more years' use. It's short—BUY A BAL FIBRE TRUNK.
WILLIAM BAL, Inc. 145 W. 44th Street, New York City
San Francisco Agent: VICTOR TRUNK CO., 74 Ellis St
Memphis Agent: MACK TRUNK CO., 103 So. Main St.

KELLY, JEWELL: Savannah, Ga., April 7—indefinite.
KELLY, WILLIAM J.: Salt Lake City, U.—indefinite.
KEYES (C. A. Keyes): Clarksburg, W. Va., April 21—indefinite.
KING-LYNCH: Manchester, N. H.—indefinite.
LANG, EVA (O. D. Woodward): Omaha, Neb., Feb. 9—indefinite.
LATIMORE-LEIGH: Roanoke, Va.—indefinite.
LAWRENCE, DEL.: Vancouver, B. C., Can.—indefinite.
LAWRENCE, JOHN: Athens, Ga., March 3—indefinite.
LLOYD, ROLLO: Concord, N. H., March 3—indefinite.
LONERGAN, LESTER: Lowell, Mass., Feb. 10—indefinite.
LORCH, THEODORE: Passaic, N. J.—indefinite.
LYRIC: Jamestown, N. Y.—indefinite.
LYTELL-VAUGHAN: Albany, N. Y., March 24—indefinite.
McDOWELL, WALTER: Grand Rapids, Mich., Jan. 26—indefinite.
MAJESTIC: Evansville, Ind.—indefinite.
MAJESTIC: Houston, Tex.—indefinite.
MAJESTIC: Utica, N. Y., April 21—indefinite.
MALLEY-DENISON (W. B. Malley): Fall River, Mass., Nov. 10—indefinite.
MALLEY-DENISON: Schenectady, N. Y., Jan. 27—indefinite.
MAYER (Geo. Robinson): Haverhill, Mass.—indefinite.
MORISON, LINDSAY: Lynn, Mass.—indefinite.
MOROSCO (Oliver Morosco): Los Angeles, Cal., Jan. 6—indefinite.
NOVELTY: Brooklyn, N. Y., March 24—indefinite.
NATIONAL: Montreal, Can.—indefinite.
NORTH BROTHERS (Sport North): McAlester, Okla.—indefinite.
NORTHAMPTON PLAYERS: Northampton, Mass.—indefinite.
OLIVER, OTIS: Rockford, Ill.—indefinite.
ORPHEUM PLAYERS: Philadelphia, Pa.—indefinite.
OWEN, CECIL: New York city March 3—indefinite.
PARK: Erie, Pa.—indefinite.
PARK, WILLIAM: Pittsfield, Mass.—indefinite.
PAYTON, CORSE: Newark, N. J.—indefinite.
PEARL (Alfred A. Webster): Erie, Pa., March 24—indefinite.
PERMANENT PLAYERS: Winnipeg, Can.—indefinite.
PERUCHI-GYPZENE: New Orleans, La.—indefinite.
PHILLIPS'S LYCEUM (L. J. Phillips): Brooklyn, N. Y.—indefinite.
POLI (S. Z. Poli): Allentown, Pa.—indefinite.
POLI'S (S. Z. Poli): Waterbury, Conn.—indefinite.
POLI (S. Z. Poli): Washington, D. C., Feb. 3—indefinite.
POLI (S. Z. Poli): Springfield, Mass., April 7—indefinite.
PRINCESS: Tacoma, Wash.—indefinite.
PRINCESS (Hibert and Getchell): Des Moines, Ia.—indefinite.
READE, ROMA: Ottawa, Ont., Can.—indefinite.
REDMOND: Sacramento, Cal.—indefinite.
REYNOLDS AND ROSS (Billy Ross): Salt Lake City, U., Feb. 16—indefinite.
RICHMOND: Troy, N. Y.—indefinite.
RICHMOND (Ida Witt Newing): Stapleton, S. I.—indefinite.
SAVOY: Ft. Worth, Tex.—indefinite.
SAXE: Milwaukee, Wis., Nov. 2—indefinite.
SAXE: Minneapolis, Minn.—indefinite.
SAYLES, FRANCIS (F. H. Sayles): New Castle, Pa.—indefinite.
SEATTLE: Seattle, Wash.—indefinite.
SERVOSS, MARY (Fred Kimball): Grand Rapids, Mich., April 6—indefinite.
SHUBERT: Milwaukee, Wis., April 13—indefinite.
SPOONER, CECIL (Blaney-Spooner Amusement Co., Inc.): New York city—indefinite.
STAINACH-HARDS: Mt. Vernon, N. Y.—indefinite.
TEMPLE PLAYERS: Camden, N. J., Dec. 23—indefinite.
THOMPSON-WOODS: Brockton, Mass.—indefinite.
TORONTO: Calgary, Can.—indefinite.
WARBURTON (Carl W. Hunt): Yonkers, N. Y.—indefinite.
WIETING: Syracuse, N. Y., April 7—indefinite.
WINNINGER BROTHERS (John D. Winninger): Wausau, Wis., March 23—indefinite.
WINNIPEG: Moose Jaw, Sask., Can.—indefinite.
WOLFE: Wichita, Kan.—indefinite.
YOUNG-ADAMS (H. W. Young): Halifax, N. S., Can.—indefinite.
YOUNGSTOWN (F. K. Albaugh): Youngstown, O., April 14—indefinite.

TRAVELING STOCK COMPANIES

AVERY STRONG (Monte Thompson): Webster, Mass., 14-19, Athol 24-26.
BROWN, KIRK (J. T. Macauley): Akron, O., 14-19.
CHASE-LISTER (Glenn F. Chase): Sheridan, Wyo., 14-19.
CHICAGO (Charles H. RoseKam): Hudson, N. Y., 14-19, Glens Falls 21-26.
CORNELL-PRICE (W. E. Cornell): Huntington, Ind., 14-19, Rochester 21-26.
CRESCENT COMEDY: Stanton, Mich., 14-19.
DOYLE, EDWARD (Doyle Brothers): Vineland, N. J., 14-19.
EARLE (L. A. Earle): Bath, Me., 14-19.
ECKHARDT'S IDEALS (Oliver J. Eckhardt): Wetaskiwin, Albt., Can., 14-19.
GRAYCE: Newburyport, Mass., 7-19, Waltham 21-May 3.
HAYES, LUCY M.: Tekamah, Neb., 14-16, Pender 17-19.
HENDERSON, MAUDE: Wht. Sulphur Springs, Mont., 14-19.
KELLY, SHERMAN (H. B. Sherman): Lake City, Minn., 14-19.
KEYES SISTERS (C. A. Keyes): Connellsville, Pa., 14-19.
LONG, FRANK E.: Kenosha, Wis., 14-19, Racine 20-26, Calumet, Mich., 28-May 3.
LYNN, JACK: Danielson, Conn., 14-19, Rockville 21-26, Southington 28-May 3.
MAHER, PHIL: Dubois, Pa., 14-19, Kittanning 21-26.
MURPHY'S COMEDIANS: Palestine, Tex., 7-26.
PICKERTS, FOUR (Willis Pickert): Charleston, S. C., 14-19, Lynchburg, Va., 21-26.
SHANNON (Harry Shannon): St. Marys, O., 7-19.

OPERA AND MUSICAL COMEDY

ABORN ENGLISH GRAND OPERA (Messrs. Aborn): Newark, N. J., March 31-April 19.
ABORN ENGLISH GRAND OPERA (Messrs. Aborn): Boston, Mass., April 7-May 3.
ABORN ENGLISH GRAND OPERA (Messrs. Aborn): Brooklyn, N. Y., April 7-May 3.
ALMA, WHERE DO YOU LIVE? (Burstein and Boyster): Louisville, Ky., 4-19, Memphis, Tenn., 20-26, Nashville 28-May 3.
ALMA, WO WOHNST DU? (Adolf Philipp): New York city April 17-May 17.
BERNARD, SAM A. (A. H. Woods): New York city 14-19, Baltimore, Md., 21-26.
BLACK PATTI (R. Voelckel): Clarksburg, W. Va., 16, Fairmont 17, Cumberland, Md., 18, Frostburg 19, Baltimore 21-26, Atlantic City, N. J., 28-30.
BOHEMIAN GIRL (Co. A: Messrs. Aborn): Altoona, Pa., 16.
BOHEMIAN GIRL (Co. B: Messrs. Aborn): Lansing, Mich., 16, Marquette 17, Escanaba 18, Menominee 19.
BRIAN, DONALD (Charles Frohman): Ft. Wayne, Ind., 16, Lima, O., 17, Erie, Pa., 18, Ithaca, N. Y., 19.
BROADWAY JONES (Cohan and Harris): Wilkes-Barre, Pa., 16, Altoona 19.
CHICAGO GRAND OPERA (Andreas Dippel): Kansas City, Mo., 15, 16, St. Louis, 17-19, Chicago, Ill., 21.
CHOCOLATE SOLDIER (F. C. Whitney): Boston, Mass., 14-19.
CLIFFORD, BILLY (Ed. Clifford): Baltimore, Md., 14-19.
DESLYS, GABY (Messrs. Shubert): New York city Feb 6—indefinite.
DILLON AND KING MUSICAL COMEDY: Oakland, Cal.—indefinite.
DRESSLER, MARIE: London, Ont., Can., 17, Wilkes-Barre, Pa., 28.
ELTINGE, JULIAN (A. H. Woods): Cincinnati, O., 14-19.
FOY, EDDIE (Werba and Luescher): Salt Lake City, U., 17-19, Los Angeles, Cal., 21-26, San Diego 27, 28, Riverside 29, Redlands 30.
GEISHA, THE (Messrs. Shubert): New York city March 27-April 19.
GILBERT AND SULLIVAN OPERA (Messrs. Shubert): New York city March 22—indefinite.
GIRL OF MY DREAMS (Jos. M. Gaites): Williamsport, Pa., 16, Bloomsburg 17, Pottsville 18, Reading 19.
HANKY-PANKY (Lew Fields): Kansas City, Mo., 14-19.
HEART BREAKERS (Mort H. Singer): Rochester, Pa., 16, Greensburg 17, Connellsville 18, Johnstown 19.
HITCHCOCK, RAYMOND (Cohan and Harris): Kansas City, Mo., 13-16, St. Joseph 18, Topeka, Kan., 19, Wichita 19.
HOFFMAN, GERTRUDE (Morris Gest): Chicago, Ill., March 23—indefinite.
HONEYMOON EXPRESS (Messrs. Shubert): New York city Feb. 6—indefinite.
JUVENILE BOSTONIANS (B. Lanz): Cranbrook, B. C., Can., 16, 17, Nelson 18, 19, Revelstoke 21, 22, Vernon 23, 24, Kelowna 25, 26.
KEATING AND FLOOD MUSICAL COMEDY: Portland, Ore.—indefinite.
LEWIS, DAVE (Rowland and Clifford): Chicago, Ill., 14-26.
LITTLE BOY BLUE (Henry W. Savage): Brooklyn, N. Y., 14-19.
LITTLE MILLIONAIRE (Cohan and Harris): Cohoes, N. Y., 16, Watertown 17, Oswego 18, Geneva 19, Corning 23, Wilkes-Barre, Pa., 24, Carbondale 25.
MACDONALD, CHRISTIE (Werba and Luescher): Philadelphia, Pa., March 31-April 26.
MERRY COUNTESS (Messrs. Shubert): Philadelphia, Pa., March 3—indefinite.
MERRY WIDOW (Henry W. Savage): Stockton, Cal., 16, Sacramento 17, Salem, Ore., 19, Portland 20-23, Tacoma, Wash., 24, 25, Victoria, B. C., Can., 26, Seattle, Wash., 27-May 3.
METROPOLITAN GRAND OPERA (Guilio Gatti-Casazza): New York city Nov. 11—indefinite.
MILAN OPERA: New York city April 28—indefinite.
MODERN EVE (Eastern: Mort H. Singer): Little Rock, Ark., 16.
MODERN EVE (Western: Mort H. Singer): Norfolk, Neb., 16, Fremont 17, York 18, Lincoln 19, Omaha 20, 21.
MONTGOMERY, STONE AND ELSIE JANIS (Charles Dillingham): New York city Oct. 28—indefinite.
MUTT AND JEFF (Co. A: Gus Hill): Winnipeg, Man., Can., 15-19, Port Arthur 21, Ft. Williams 22-24, Sault Ste. Marie, Mich., 25, Sault Ste. Marie, Can., 26, Sudbury 28, North Bay 29, Barrs 30.
MUTT AND JEFF (Co. B: Gus Hill): Flint, Mich., 16, Pontiac 17, Ypsilanti 18, Ann Arbor 19, Port Arthur 20.
MUTT AND JEFF (Co. C: Gus Hill): St. Johnsbury, Vt., 16, St. Albans 17, Burlington 18.
MUTT AND JEFF (Co. D: Gus Hill): Philadelphia, Pa., 14-19, Brooklyn, N. Y., 21-26, New York city 28-May 3.
MUTT AND JEFF (Co. E: Gus Hill): Brainerd, Minn., 16, Little Falls 17, Duluth 18, 19, Superior, Wis., 20, Ashland 21, Calumet, Mich., 22, Hancock 23, Ishpeming 24, Negaunee 25, Iron Mountain 26, Escanaba 27, Marinette, Wis., 28, Oconto 29, Manitowoc 30.
NAUGHTY MARIETTA (S. S. Mittenthal): New Philadelphia, O., 16.
NEWLYWEDS (Eastern: Leffler-Bratton Co.): Philadelphia, Pa., 14-19.
OH! OH! DELPHINE (Klaw and Erlanger): New York city Sept. 30—indefinite.
PASSING SHOW OF 1912 (Messrs. Shubert): Pittsburgh, Pa., 14-19, Washington, D. C., 21-26.
PRINCE OF PILSEN (Henry W. Savage): Westminster, B. C., Can., 16, Vancouver 17-19, Calgary, Alta., 21-23, Edmonton 24-26, Saskatoon, Sask., 28-30.
PURPLE ROAD (Jos. M. Gaites): New York city April 7—indefinite.
RED ROSE (John C. Fisher): Atlanta, Ga., 16, 17, Greenville, S. C., 18, Spartanburg 19, Asheville, N. C., 21, Charlotte 22, Winston-Salem 23, Greensboro 24, Raleigh 25, Wilmington 26.
RING, BLANCHE (Frederic McKay): Chicago, Ill., April 13—indefinite.
ROBIN HOOD (Daniel V. Arthur): St. Catharines, Can., 16, Buffalo, N. Y., 17-19.
ROSE MAID (Co. C: Werba and Luescher): Hancock, Mich., 16, Calumet 17, Ishpeming 18, Marquette 19, Escanaba 20, Menominee 21, Appleton 22, Oshkosh, Wis., 23, Green Bay 24, Fond du Lac 25, Manitowoc 26, Grand Rapids, Mich., 27, 28, Kalamazoo 29, Battle Creek 30.
SANDERSON, JULIA (Charles Frohman): New York city Feb. 3—indefinite.
SEVEN HOURS IN NEW YORK (Wee and Lambert): Tarentum, Pa., 16, Indiana 18, Punxsutawney 19, Clearfield 21, Kane 22, St. Marys 23, Dubois 26, Canton 28, Bloomsburg 30.
SHEEHAN ENGLISH OPERA: Kenosha, Wis., 16.
SIDNEY, GEORGE (A. W. Herman): Birmingham, Ala., 14-19, Atlanta, Ga., 21-26, Richmond, Va., 28-May 3.
SPRING MAID (Co. B: Werba and Luescher): Toronto, Can., 14-19, Paterson, N. J., 21-26.
SPRING MAID (Co. C: Werba and Luescher): East Liverpool, O., 16, Steubenville 17, Greensburg, Pa., 18, Cumberland, Md., 19, Hagerstown 21, Frederick 22, Hanover, Pa., 23, Chambersburg 24, Carlisle 25, York 26.
SUN DODGERS (Lew Fields): Philadelphia, Pa., April 14-May 3.
SUNNY SOUTH (J. C. Rockwell): Waupun, Wis., 16, Beaver Dam 17, Berlin 18, Plymouth 19, Chilton 21, De Pere 22, Algoma 23, Sturgeon Bay 24, Oconto 25, Wausaukee 26, Iron

DISENGAGED
After April 19th
MONTE WARD
LEADING BUSINESS DIRECTOR
Permanent Stock Only. Hotel Harrison, Carbondale, Pa.

THURLOW WHITE
LEADING MAN
At Liberty for the Summer. EMPIRE THEATRE, HOLYOKE.

VIRGINIA MILLIMAN
LEADING WOMAN
Hathaway Theatre Brockton, Mass.

WINIFRED ST. CLAIRE
"THE BEST DRESSED LEADING LADY IN STOCK."
MANAGEMENT EARL D. SIPE

DEL S. LAWRENCE
STARRING
GEORGE ALISON
AT LIBERTY AFTER MAY 17th
LEADING MAN Crescent Theatre, Brooklyn

FREDERICK FORRESTER
DISENGAGED
Address Agents Actors' Society

MR. TYRONE POWER
APPEARING IN SHAKESPEARE
Under the Management of A. G. DELAMATER Address 249 West 42d St.
MOSES A. SACHS, Attorney and personal representative. 299 Broadway, N. Y. City

EDWIN H. CURTIS
STAGE DIRECTOR
Davis Stock Co. Duquesne Theatre, Pittsburgh, Pa.

JUSTINA WAYNE
LEADING WOMAN 615 Steiner St., San Francisco, Calif.

HAZEL HARROUN
INGENUE LEAD Management A. G. DELAMATER

GUS A. FORBES
LEADING MAN Malley-Denison Stock Co., Fall River, Mass.

MAY BUCKLEY
Selig Polyscope Co.

MISS ORMI HAWLEY
LEADING WOMAN
Lubin Stock Co., Phila., Pa.

NORMA GRAYSON
VERSATILITY
At Liberty Phone 5756 Main

HARRY K. HAMILTON
KINDLING
Actors' Society, New York City.

MISS EDNA PAYNE
LEADING WOMAN
Lubin's Stock Co. Phila., Pa.

Mountain, Mich., 28, Escanaba 29, Gladstone 30.
THREE TWINS (Philip H. Niven): Toledo, O., 20-26, Cleveland 28-May 3.
TRENTINI, EMMA (Messrs. Shubert): Boston, Mass., March 31—indefinite.
UNDER MANY FLAGS (Messrs. Shubert): New York city Aug. 31—indefinite.
WEBER-FIELDS: Boston, Mass., 21-26.
WHEN DREAMS COME TRUE (Phillin Bartholomae): Chicago, Ill., April 6—indefinite.
ZIEGFELD FOLLIES (Florenz Ziegfeld): Chicago, Ill., March 3-April 19.

MINSTRELS

DUMONT'S, FRANK (Howard M. Evans): Philadelphia, Pa., Aug. 31—indefinite.
EVANS, GEORGE, HONEY BOY (Daniel Shea): Philadelphia, Pa., 14-19.
FIELD, AL. G. (Edward Conard): Battle Creek, Mich., 16, Lansing 17, Saginaw 18, Flint 19, Jackson 21, Adrian 22, Coldwater 23, Goshen, Ind., 24, Elkhart 25, South Bend 26.
PRIMROSE AND DOCKSTADER: Buffalo, N. Y., 14-16, Rochester 18, 19.

BURLESQUE-EASTERN WHEEL

AL. REEVES'S: Cincinnati, O., 13-19, Louisville, Ky., 20-26.
AMERICAN BEAUTIES (Ed. E. Daley): Philadelphia, Pa., 14-19, Baltimore, Md., 21-26.
BEAUTY, YOUTH AND FOLLY (W. Y. Jennings): Chicago, Ill., 13-19, Cincinnati, O., 20-26.
BEHMAN (Jack Singer): Omaha, Neb., 13-19.
BEN WELCH'S (Jacob Lieberman): Boston, Mass., 14-19, New York city 21-26.
BON TONS (Jesse Burns): Syracuse, N. Y., 14-16, Utica 17-19, Montreal, Can., 21-26.
BOWERY (Geo. H. Harris): Buffalo, N. Y., 14-19, Rochester 21-26.
COLLEGE GIRLS (Max Spiegel's): Chicago, Ill., 13-19, Detroit, Mich., 20-26.
COLUMBIA (Frank Burns): Detroit, Mich., 13-19, Toronto, Can., 21-26.
CRACKER JACKS (Bob Manchester): Montreal, Can., 14-19, Albany, N. Y., 21-23, Worcester, Mass., 24-26.
DAZZLERS (Chas. L. Arnold): Brooklyn, N. Y., 14-19.
DINKINS STOCK (Sol. Meyers): New Orleans, La.—indefinite.
DREAMLANDS (Dave Marion): Albany, N. Y., 14-16, Worcester, Mass., 17-19, Boston 21-26.
GAIETY GIRLS: Philadelphia, Pa., 14-19, New York city 21-May 3.
GAY MASQUERADERS (M. Messing): Rochester, N. Y., 14-19, Syracuse 21-23, Utica 24-26.
GINGER GIRLS (Manny Rosenthal): Newark, N. J., 14-19, Philadelphia, Pa., 21-26.
GIRLS OF THE GREAT WHITE WAY (Dave Gordon): Paterson, N. J., 14-16, Hoboken 17-19, Philadelphia, Pa., 21-26.
GIRLS FROM HAPPYLAND (Lou Hurtig): Brooklyn, N. Y., 14-19, New York city 21-26.
GOLDEN CROOKS (James Fulton): Boston, Mass., 14-19, Springfield 21-23, Albany, N. Y., 24-26.
HARRY HASTINGS: New York city 14-19, Paterson, N. J., 21-23.
JOLLY FOLLIES (Al. Rich): Hoboken, N. J., 14-16, Paterson 17-19, Newark 21-26.
KNICKERBOCKERS (Louis Robie): Cleveland, O., 14-19, Toledo 21-26.
LOVE MAKERS (Sam Howe): Pittsburgh, Pa., 14-19, Cleveland, O., 21-26.
MERRY-GO-ROUNDERS (Lefler-Bratton Co.): St. Louis, Mo., 13-19, Kansas City 20-26.
MERRY WHIRL (Louis Epstein): Springfield, Mass., 14-16, Albany, N. Y., 17-19, Brooklyn 21-26.
MIDNIGHT MAIDENS (W. S. Clark): Kansas City, Mo., 13-19, Omaha, Neb., 20-26.
MOLLIE WILLIAMS (Phil Isaacs): New York city, 14-19, Brooklyn, N. Y., 21-26.
QUEENS OF PARIS (Joseph Howard): Providence, R. I., 14-19, Boston, Mass., 21-26.
ROBINSON'S CRUSOE GIRLS (Sam Robinson): Washington, D. C., 14-19, Pittsburgh, Pa., 21-26.
ROSE SYDELL (W. S. Campbell): Chicago, Ill., 20-26.
RUNAWAY GIRLS (Peter S. Clark): Louisville, Ky., 13-19, St. Louis, Mo., 20-26.
SOCIAL MAIDS (Robt. Cohn): Bridgeport, Conn., 17-19, Providence, R. I., 21-26.
STAR AND GARTER (Dave Rose): Baltimore, Md., 14-19, Washington, D. C., 21-26.
TAXI GIRLS (Louis Hurtig): New York city 17-19, Bridgeport, Conn., 24-26.
TROCADEROS (Frank Pierce): Toledo, O., 14-19, Chicago, Ill., 20-26.
WINNING WIDOWS (Jacob Goldenberg): New York city 14-26.
WORLD OF PLEASURE (Dave Gordon): Toronto, Can., 14-19, Buffalo, N. Y., 21-26.

BURLESQUE-WESTERN WHEEL

AMERICANS (Eddie Miner): Cleveland, O., 14-19, Cincinnati 21-26.
BIG REVIEW (Henry P. Dixon): Philadelphia, Pa., 14-19, Baltimore, Md., 21-26.
BOHEMIANS (A. Lubin): St. Louis, Mo., 13-19, Louisville, Ky., 20-26.
CENTURY GIRLS (Walter Greaves): Milwaukee, Wis., 13-19, Minneapolis, Minn., 20-26.
CHERRY BLOSSOMS (Max Armstrong): Washington, D. C., 14-19, Allentown, Pa., 21, Reading 22, Harrisburg 23, Altoona 24, Johnstown 25, McKeesport 26.
DAFFYDILS (Arthur Muller): St. Paul, Minn., 13-19.
DANDY GIRLS (Charles F. Cromwell): Chicago, Ill., 13-19, Milwaukee, Wis., 20-26.
DANTE'S DAUGHTERS (Chas. Taylor): New York city 21-26.
FOLLIES OF THE DAY (Barney Gerard): Minneapolis, Minn., 13-19, St. Paul 20-26.
GIRLS FROM JOYLAND (Slim Williams): Buffalo, N. Y., 14-19.
GIRLS FROM MISSOURI (L. Talbot): Cincinnati, O., 13-19, Chicago, Ill., 20-26.
GIRLS FROM RENO (James Madison): Detroit, Mich., 14-19, Toronto, Can., 21-26.
HIGH LIFE IN BURLESQUE (Chas. Falker): Brooklyn, N. Y., 14-19.
JARDIN DE PARIS (Lee Stevens): Louisville, Ky., 13-19, Indianapolis, Ind., 21-26.
LADY BUCCANEERS (H. H. Stroubie): New York city, 14-19, Philadelphia, Pa., 21-26.
MISS NEW YORK JR. (W. F. Hennessy): Newark, N. J., 14-19.
MONTE CARLO GIRLS (Tom Sullivan): Toronto, Can., 14-19, Buffalo, N. Y., 21-26.
MOULIN ROUGE: New York city 14-19, Brooklyn, N. Y., 21-26.
ORIENTALS (W. Cameron): Chicago, Ill., 13-19, Detroit, Mich., 21-26.
PACEMAKERS (P. B. Patton): Boston, Mass., 14-26.
QUEENS OF THE FOLIES BERGERE (Counihan and Shannon): Kansas City, Mo., 13-19, St. Louis 20-26.
ROSE BUDS (Lew Livingston): Harrisburg, Pa., 16, Altoona 17, Johnstown 18, McKeesport 19, Cleveland, O., 21-26.
STARS OF STAGELAND (Wm. Dunn): Boston, Mass., 7-19, New York city 21-26.
TIGER LILIES (James Weedon): Philadelphia, Pa., 21-26.
WATSON'S (Dan Guggenheim): Omaha, Neb., 13-19, Kansas City, Mo., 20-26.
WHIRL OF MIRTH (Rept. Gordon): Brooklyn, N. Y., 14-19, Newark, N. J., 21-26.
YANKEE DOODLE GIRLS (Alex Gordon): Omaha, Neb., 20-26.
ZALLAH'S OWN (Harry Thompson): Indianapolis, Ind., 13-19, Chicago, Ill., 20-26.

CIRCUS

BARNUM AND BAILEY'S: New York city March 22-April 19, Brooklyn, N. Y., 21-26.
BUFFALO BILL AND PAWNEE BILL: Philadelphia, Pa., 3-19.
HAGENBECK-WALLACE: Peru, Ind., 24.
HOWE AND COLEMAN'S (Eugene Coleman): Greenville, S. C., 30.
OKLAHOMA RANCH WILD WEST: Passaic, N. J., 23.
RINGLING BROTHERS: Chicago, Ill., 5-20, Zanesville, O., 23.

MOTION PICTURES

ATOP OF THE WORLD IN MOTION PICTURES (Joseph Conoly): New York city—indefinite.
ATOP OF THE WORLD IN MOTION PICTURES (Joseph Conoly): London, Eng.—indefinite.
ATOP OF THE WORLD IN MOTION PICTURES (Joseph Conoly): Portland, Ore.—indefinite.
ATOP OF THE WORLD IN MOTION PICTURES (Joseph Conoly): Honolulu, Hawaii—indefinite.
ATOP OF THE WORLD IN MOTION PICTURES (Joseph Conoly): Sydney, Australia—indefinite.
KINEMACOLOR PANAMA CANAL AND BALKAN WAR: Boston, Mass.—indefinite.
KINEMACOLOR PANAMA CANAL AND BALKAN WAR: New York city Dec 30—indefinite.
RAINEY'S, PAUL J., AFRICAN HUNT PICTURES: New York city—indefinite.

MISCELLANEOUS

ABBOTT, ANNIE (Hugo Bros. and Felix Blei): Calcutta, India, 10-30, Bombay, May 1-30.
BINGHAM, MR. AND MRS. RALPH: Mesa, Ariz., 16, Tempe 17, Phoenix 18, Thatcher 19, Clifton 21, Morenci 22, Deming, N. Mex., 23, Silver City 24, Albuquerque 26, Lamar, Colo., 28, La Junta 29.
FASOLA (Hugo Bros. and Felix Blei): Lipsic Ger., 20-30, Vienna, Austria, May 1-15, Budapest, Hungary, 16-30.
LAUDER, HARRY (William Morris): Detroit, Mich., 14-19.
RAYMOND THE GREAT (Maurice F. Raymond): Chicago, Ill., March 3—indefinite.
ROUCLERE (Frederick Hallen): Gainesville, Fla., 16, 17, Quitman, Ga., 18, 19, Thomasville 21, 22, Tallahassee, Fla., 23, 24, Apalachicola 25, 26, Quincy 28, Bainbridge, Ga., 30.
ROYAL CHINESE MILITARY BAND OF PEKIN (Hugo Bros. and Felix Blei): Yokohama, Japan, May 1-15, Tokio 16-30.
TANGUAY, EVA: Washington, D. C., 15-19, Brooklyn, N. Y., 21-26.
THURSTON (Jack Jones): Norfolk, Va., 14-19, Washington, D. C., 21-26, Philadelphia, Pa., 28-May 3.
WANG TOY SON (Hugo, Bros. and Felix Blei): Cape Town, South Africa, 10-30, Johannesburg May 1-15, Durban 18-30.

LETTER LIST

For professional first-class mail only. Circulars, post-cards and newspapers excluded. No charge except for registered letters, which will be re-registered on receipt of 12 cents. Letters will be personally delivered also on written orders or reforwarded only on written instructions. Mail is advertised for two weeks, held at this office for two weeks longer, and then returned to the post-office.

WOMEN

Arden, Belle, Laura Alberia, Margaret Arnold, D. Anderson.
Buck, Inez, Olive Brodix, Mrs. Chas. Bartling, Helen Bertram, Marion Buell, Mrs. A. Buckingham, Edythe Black, Mrs. Fred. Bond.
Carson, Frances, Rene Chanlow, Mrs. Carlosso Charles, Eda Clifford, Fannie Louise Carter, Grace Cameron, Margaret Campbell, Rosemary Carlton, Lillian Crosman, M. Clark, Deal, Marion, Olive Denham, Gertrude De Mont, Mrs. Dam.
Earl, Ethel, Edith F. Elliott, F. Eliscu.
Francis, Ruth, Josephine Field.
Griffith, Mable, Belle Gold, Claire Grenville.
Hartley, Florence, Bessie Harris, Arline Hackett, Mrs. Geo. Howe, Edna Hibbard, Marie Horgan, Jean M. Hamlin, Mazie F. Hartford, Mary Hall, Carroll Hamilton, Ione Hood.
Jackson, Louise.
Kemp, Lillie, Mrs. E. L. Knight, Mignonette Kokin.
Lorraine, Lina, Marian Lewis, Jeanette Lowrie, P. Lockhart, Mrs. W. J. Le Moyne, Mrs. H. G. Lonsdale, Effie La Croix, Mrs. Fred Lucier, Caroline Lee, Inez Lawson, Lillie Leslie.
Moran, Adel, Rose Marston, Nora May, Maudie Martin, Elizabeth Marbury.
Norman, Edna.
Phelps, Marion Pierce, Texas Parker, Jacklyn Pullman, Clara Palmer, Gene Patriquin, Alice or Irene Palmer, Aurora Platt.
Raynor, Kate, Lotta Rose, Genevieve Reed, Eleanor Rose.
Scott, Gracie, Laura Gates Sykora, Mrs. Campbell Stratton, Margaret Sherman, Mrs. M. Stevens, Sherry Snyder.
Thaw, Betty, Dorothy Tore, Anna Taylor, Vera Townsend.
Vyvyan, Mabel, Wanda Von Poswik, Margaret Von Keese.
Washburn, Alice, Viola Walker, Mrs. Roy Walling.

MEN

Ashley, Edgar, Ollie Alger, Louis Alston, Jack Amory.
Burnett, Jack, E. C. Purns, S. J. Broughton, Percy Burnell, W. S. Baldwin, Geo. Broadhurst, Jas. Bliss, Clinton Brown, Henry Bryant.
Conville, Robt., Frank Camp, Harry C. Clark, Harold Claremont, Crocket and Kent, Jas. Carewe, Henry Carleton, Frank Cambria, T. J. Cooney.
Duncan, Malcolm, Chas. Dickson, Arthur Deming, Ned Dandy.
Ennis, John, Edgar Ely, S. Homer Eaton, T. D. Evans.
Fairbanks, Theodore, Boyd Frazier, John Fisher, Gerald Fitzgerald, Frederick Forrester.
Gillette, Wm., Chas. Gerrard, John Gaty, Robt. Gieckler, Franklin George, Willis Goodhue.
Holmes, Frank, Jack Hayden, Robt. Hill, G. Wm. Harris, Geo. Howell, Allen Hale, Fred Halliday, L. Hilliard, Carl Hayden, Stuart Holmes, Lee Harrell, Fred Hargraves, Donald Harold, Warren B. Haskell, Paul Herman, Harry Humphrey, Lewis Howard.
James, Fred., Myrlo Joyce.
King, Harry, Bryce Kennedy, H. S. Knapp, L. Keene.
Laceiy, A., J. H. Lee, Edw. Lester, E. La Salle, C. West La Fay, Jos. Le Brandt, W. T. Love, Harry Linson.
Miles, W. D., Jas. Mylott, Louis Miller, Byron Marsh, Geo. Melford, H. P. Mawson, Matt Moore, L. Margrave, Arch. MacGovern, H. MacAuliffe, Benedict MacQuarrie, Chas. McClintock, Ninno, Ludwig, Edw. Nannary, Frederick Nicholas, Wm. North.
Perry, Willard Harry Peele, Douglas Paterson, D. C. Percival, Harry Prew, Albert Phillips, Chas. Pitt, A. C. Pringle.
Roberts, Frank, Edw. J. Ratcliffe, Sydney Riggs, James Rennie, G. E. Robin, Geo. Rosener, R. D. Roberts.
Saylor, Harry, Jack Sharkey, John Sheehan, R. A. Seymour, F. Sternberg, Herbert Standing, Wm. Silber.
Vincent, John B., Marie Van Hemessen, Horace Vinton.
Woods, Arthur J., C. R. Williams, F. B. Ward, J. Wright.

NEW THEATERS

The Fulton Building Company has projected a three-story building on the corner of Broadway, which is to contain a theater to accommodate 2,098 persons. The plans show orchestra, balcony, twelve boxes, eleven mezzanine boxes, stage dimensions 42 feet width and 30 depth. Estimated cost $150,000. Thomas W. Lamb is the architect.

Thomas A. Boyer, the well-known manager of the Rutland Opera House and Pember Theater, at Granville, N. Y., broke ground on Monday, April 7, for a new theater that will equal in every respect the finest and most modern theaters of this country. The site secured by Manager Boyer for his new house is ideal from a business standpoint, being on Center Street, the main thoroughfare of the city, and in the very heart of the shopping district. Plans have been drawn and accepted, which call for a seating capacity of 1,400, with a stage that will admit of the presentation of the largest productions *en tour*. Ladies' reception rooms, lounging and smoking rooms for gentlemen, will be among the many conveniences for the public, while every essential for the comfort of the actors has been carefully considered. The contract calls for the completion early in August and Manager Boyer has already arranged to open with one of the biggest musical successes of the season.

L. and A. Pincus purchased from the Kingman estate the plot 150 x 150 for a new theater at Grand and Putnam avenues and Fulton Street, Brooklyn. Plans are now being prepared for a structure to seat 1,500 people and to cost $250,000.

AMATEUR OPERA IN CANTON, O.

The Canton Operatic Club, of eighty members, presented the Victor Herbert-Harry B. Smith opera, The Viceroy, at Canton, O., for three performances on April 1, 2 and 3, to capacity audiences, the proceeds being over $3,000. This is the sixth successful opera produced by this organization. Others were Chimes of Normandy, Dorothy, The Mikado, The Highwayman, and Mr. Pickwick. All have been staged by David Yost, formerly with the Bostonians

JESSIE BONSTELLE IN STOCK

The Lady from Oklahoma closed at the Forty-eighth Street Theater on Saturday, and Jessie Bonstelle will begin her Summer stock season at the Star Theater in Buffalo April 28. It is understood that Mr. Brady was willing to continue the engagement, but that Miss Bonstelle, who is financially interested in the production, decided to close.

Hugh Dillman, of David Belasco's The Woman, was thrown from an automobile and had his left shoulder dislocated.

FOUNDED IN 1884

American Academy of Dramatic Arts

AND EMPIRE THEATRE DRAMATIC SCHOOL

BOARD OF TRUSTEES:
FRANKLIN H. SARGENT, President
DANIEL FROHMAN JOHN DREW
AUGUSTUS THOMAS BENJAMIN F. ROEDER

A Practical Training-School for the Stage
Connected with Mr. Charles Frohman's Empire Theatre and Companies
SUMMER TERM
For Catalogue and information apply to
THE SECRETARY, Room 141, Carnegie Hall, New York

ALVIENE SCHOOLS OF DRAMATIC ARTS
and Allied Schools of Acting
DRAMA AND ORATORY | OPERA AND SINGING | STAGE-DANCING
ALVIENE PLAYHOUSE Exclusively for STUDENTS STOCK CO. and their Public Performances assuring New York Appearances and Engagements.
Claude M. Alviene, President, and a Faculty of twenty-four prominent instructors. Write for information (mention study desired) and illustrated catalogue, "How Thousands of Celebrated Actors and Actresses (late graduates) Succeeded." Theatrical Agents and Managers supplied. Booking and Producing. Courses now forming. 20th year. Beginners and advanced students accepted. Address as above to
SECRETARY, SUITE 11, GRAND OPERA HOUSE, 399 W. 23d STREET, NEW YORK

THE NATIONAL CONSERVATORY OF
DRAMATIC ART, ELOCUTION and ORATORY
OPEN THE YEAR ROUND UNDER THE DIRECTION OF
F. F. MACKAY
Special Attention Given to Course for Teachers of Elocution and Physical Training.
Actors Coached in Special Characters and All Dialects.
OFFICE HOURS, FROM 9 A. M. TO 5 P. M.
Send for Prospectus. 19-23 W. 44th St., near 5th Ave., NEW YORK, N. Y.

THE ALDEN SCHOOL OF ACTING
EXCLUSIVELY
For Students desiring to adopt the Stage as a Profession
Under Personal Direction of Mr. Lester Alden
Producer and Director of Chicago's Players' Club. Students may enter any time.
Write for Prospectus.
DR. A. T. GROVE Registrar 303 Kimball Hall, Chicago

MR. PARSON PRICE Voice Culture
Speaking and Singing. Teacher of Julia Marlowe, Maude Adams, Marie Cahill, Geo. Cohan, Charlotte Nillson, Frances Starr, E. H. Sothern, Laura Burt, Doris Keane, Chrystal Heme.
SEND FOR CIRCULAR.
55 West 35th Street, New York

REGINA WEIL DRAMATIC ART Singing-Coaching
Highest Endorsements. 2010 7th Ave. Phone 1199 Morn.

MOTION PICTURES

COMMENT AND SUGGESTION

FRANCES MASON,
Gifted Player with Essanay.

THE list of "don'ts" for scenario writers is growing apace. What with scenario editors and directors and advisers, voluntary and employed, all marking the pitfalls to be avoided, the modest tyro may wonder if any safe ground remains for his uncertain feet to tread. He must be original and at the same time observe the conventions of motion picture production, otherwise the purchasing powers will fight shy of his script as something strange and impracticable. He must tell a story with a "punch," but in so doing it behooves him to handle crime sparingly, in the ingredients of a drama, and to place a danger sign above anything that might be termed risque if he has a comedy in view. His tale should have qualities that will interest intelligent people, yet it must not rise ineffectually above the heads of the dull minded; it must offer possibilities for actors, or opportunities for attractive settings, yet a scenario demanding a too expensive production is doomed to failure. And so the "do's" and the "don'ts" might be continued indefinitely, until it is small wonder that the fledgling photoplaywright is mystified. More likely than not he will visit a motion picture theater, the rules of the game fresh in his mind, and when he sees the game being played, apparently without rules, his mystification is complete.

* * * *

How often we hear the word "consistency." Observe the natural laws of life, make each situation the legitimate outcome of its predecessor, draw characters that live and love and die after the manner of ordinary human beings. The scenario editor, the director and the instructor subscribe to a creed reared upon truth, yet the first principles of the creed are violated more frequently than they are observed. One important violation has become, or, rather, has remained since the first days of pictures, so flagrantly obvious that it is worthy of particular notice. It might be interesting to record the pictures released during any one month in which sudden death is an important factor. Having done this, further calculation might reveal the small number of instances in which the death was reasonable. According to photoplays, about fifty per cent. of humanity is inflicted with heart disease that brings it to an untimely end. Vigorous men and women move sturdily through the first half of a film; then it becomes dramatically convenient that the father be removed in order to leave his fortune to a needy son, or that a poor child, whose only support is a widowed mother, be left at the mercy of a kind stranger, owing to the death of the surviving parent; or perhaps a worthless husband prevents the union of the wife and the man she really loves, and a satisfactory climax demands the exit of the husband. He staggers, presses one hand feebly on the left side of his chest, prior to falling lifeless to the ground. The wife weeps dutifully, then seeks consolation in the arms of the other man. With what unnatural frequency are the changes rung on these happenings.

* * * *

Death, like love, has a legitimate place in photodramas, but it should not be made the easy road out of structural difficulties. Scenario writers notwithstanding, it is exceptional for people to die because an unexpected piece of news shocks them, even when they suffer from weak hearts. Robust men do not part from life so readily, and film tragedies of this kind generally fail to carry conviction because the facts presented are divorced from the customary laws of nature. Among the "don'ts" for professional writers and directors, as well as beginners, it might be wise to give "Don't overwork the death scene" a high place.

* * * *

WHATEVER the ultimate future of talking pictures, it appears that their popularity is to be thoroughly tested. Within the next few months no less than six brands will be on the market, if present indications are fulfilled, and still other makes to meet the demands of an expected talking picture vogue would not be surprising. Soon they will cease to be a nine days' wonder and their popular favor must depend upon the intrinsic merit of the entertainment offered. Meanwhile they are being developed and improved. Recent exhibitions of Edison's kinetophone have been much superior to the first public showing, not many weeks ago, and no one supposes that the inventor will regard his invention as complete until the last effort to approach perfection has been tested. Working along different lines, but with the same end in view, George R. Webb has prepared another make of talking pictures that is to be used by no less a concern than the Protective Amusement Company. Soon we will have in this country Leon Gaumont's "chronophone," as it is called in England, where the invention was liberally praised; then the vivaphone talking pictures are ready for use, and other inventions, to complete the half dozen, will be heard from shortly. But despite the interest being displayed in the synchronisation of sight and sound, there is nothing to indicate that the importance of the silent photoplay will be lessened or its popularity dimmed.

THE FILM MAN.

LOIS WEBER, *Waite, N. Y.*
Playing Leads with Rex.

EDISON PLAYERS AT LONG BEACH, CAL.
Included in the Group are J. Searle Dawley, General Stage Director; James Gordon, Assistant Director; Laura Sawyer, Ben F. Wilson, Jessie McAllister, Charles Sutton, Sydney Ayres, Betty Harte, and Anna Dodge.

DAWLEY'S ACTIVE COMPANY

The company of Edison players under the direction of J. Searle Dawley, which recently crossed the continent in search of new scenic environments, is located at Long Beach, Cal., in one of the most up-to-date studios on the Pacific Coast.

They are producing plays dealing with sea life, the broad Pacific but a stone's throw from their studio, making their location an ideal one. Under the direction of Mr. Dawley the company is also making a specialty of the production of northwestern stories, using for their "atmosphere" the snow-clad and timber-covered mountains near Los Angeles. The company is also engaged in putting on society plays, using one of the only two completely equipped inside studios on the Coast.

Word has been received from the Coast that Mr. Dawley's company is rehearsing what promises to be a decided novelty in motion picture work.

ALL PLACES ARE FILLED

Actors Again Warned Not to Go to Los Angeles in Quest of Work

LOS ANGELES (*Special*).—Eastern actors should begin to realize more fully the lack of opportunity in pictures here at the present time. New companies arrive in southern California, only to release portions of their casts in a field already overrun with people at liberty. The situation, from the actor's standpoint, has become serious, and this warning is written to fully inform those enthusiasts who, in their eagerness to enjoy beautiful Orangeland, are seizing upon the chance to come.

The field already is crowded with competent leads, specials, etc. Too many good people are adrift at present. More arrivals only aggravate the situation. In addition, it may be stated that the Essanay, Monopol, and Edison studios have closed, while the Biograph company, according to its usual custom will leave for the East the latter part of next month. These closed studios have left even more actors without work, and any further augmentation in the coming season will make the situation worse.

Recognized camera men of experience and reputation are all employed and there will be a demand for more, but, from an Eastern standpoint, it would be far better for experts of this field to seek engagements by correspondence before making the trip. As in all crowded fields, good leads of all classes can find occasional opportunity to secure steady positions here, but such opportunities are so infrequent that one should secure such engagements before making a change of base.

The Static Club is one of the most recent organizations in Los Angeles. The camera men who formed the organization compose twenty-six of the thirty-two experts in business here. The club has splendid headquarters at 406 Court Street. Leonard M. Smith is president; William F. Adler, secretary, and Harry McGuire, treasurer. The members meet each Tuesday evening for retakes and other business.

In the language of the small time, the first ladies' night at The Photoplayers was a scream. Not only did all the charming femininity of Southwestern filmdom appear in its Parisian robes, but all the gallant heroes and other members were on hand to shine in the eyes of the young and fair. Each social occasion by The Photoplayers seems to outshine previous attempts.

The Biograph studio, which now enjoys the spotlight of publicity for the first time, seemed to break loose all over last week. While Director Griffith was shoving back the horizon in putting on The Marathon of Death and Director Tony O'Sullivan was personally conducting a tense production with but one chief character, Comedy Director Dell Henderson awoke the peaceful inhabitants of the studio district with a most unseemly uproar. When startled citizens climbed telegraph poles to discover what was happening behind the high fence, they were horrified to discover several deadly Sstic contests in full blast, with the dignified Lionel Barrymore as referee. First "Spike" Robinson, former English champion, and Billy Elmer, once famous as a middleweight, spread gore about. Then entered Charley Murray, with red tights and a terrible frown. Bud Duncan was eaten alive by this terror of the squared arena. Then Gus Pixley came to the fore and was treated brutally. Next Eddie Dillon, with a horseshoe in his glove, was almost defeated, but finally succeeded in saving the old home by biting Murray in the arm and smiting him on the jaw while his attention was thus diverted. It looks as though there was a comedy on the way which will outscream all predecessors.

Frank ("Spec") Woods has pulled three corking comedies in his new directorship for Imp. The stories are Buck and Sadie's First Quarrel, The Home Doctor Book, and The Black Smallpox Scare. Director Woods has produced most pleasing results in his new position.

Rollin S. Sturgeon, manager of the Western Vitagraph, at Santa Monica, has become proprietor of the beautiful Majestic Theater of that seaside city and is securing experience from the exhibitor's end of the game galore. Mabel Fisher, sister of the noted film actress, the former Edna Fisher, has been engaged for work with the Western Vitagraph company. She is one of the most beautiful women in the local film colony. Manager Sturgeon has removed his studio to the new location, one block from the ocean front. New offices, large developing and projecting rooms and three buildings are included in the lease. The new stage will accommodate several sets. The company is increasing in size. Soon three directors, in addition to Mr. Sturgeon, will be at work.

C. B. Clapp now occupies the old armchair formerly held down by Lee Dougherty at the Biograph.

The Glendale Kalem studio is a busy place. Manager George Melford is putting on the two-reel and three-reel subjects. J. P. McGowan, who recently was in Europe with Sidney Olcott, is the second director. J. Mackenzie, late of the Urban Company, is the new camera man. Grace Clark, recently with Belasco, has arrived to play leads. Mr. Melford is putting on The Invaders, from the popular book treating of cattle rustlers at the famous Hole-in-the-Wall.

Fred Mace, the comedian and president of The Photoplayers, has received sufficient signers to petitions to become an initiative candidate for the office of Mayor of Los Angeles. His campaign is creating much excitement on Exhibitors' Row.

Fred Sterling, the "other" comedian, is not running for office. He expended all his campaign funds making wise guesses on probable winners at those Venice glove affairs, which draw an overflow crowd of picture players each Friday evening.

W. E. WING.

VITAGRAPH "GLOBE TROTTERS" IN HONG KONG

PLAYERS NOW IN EGYPT

Vitagraph "Globe Trotters" Combine Work with Pleasure in Foreign Lands

There is an amusing story of an old lady who approached a moving picture cameraman, taking a street scene. "Play a little louder, young man," she said, handing him a nickel. "I am a trifle deaf and can't hear your music very well." Even stranger and more amusing have been the experiences of the camera-men and players forming the personnel of the Vitagraph "globe-trotters," who are now touring the world, making novel and interesting photoplays in various foreign lands.

The party, which is under the leadership of William V. Ranous and Maurice Costello, left New York early last December and have now completed about half of their projected tour. They traveled by way of Chicago and San Francisco, across the Pacific to Honolulu in the Hawaiian Islands, and thence to Japan, where they stayed for a considerable time. From there they went to Hong Kong and Singapore and on again by way of Penang and Rangoon to British India, whence they traveled to Egypt, where they are located at the moment of writing.

In almost every place where they have stopped they have produced a photoplay. After careful study of the manners and customs of the different places they have been able to introduce into the pictures a true local atmosphere, the like of which could not possibly be duplicated in a studio production. This is well illustrated by The Wrath of Osaka, a stirring Japanese romance played near Yokohama, which will be released early in May. They got busy with Japanese subjects at the very moment of landing, producing Jack's Chrysanthemum, a pretty love story of an American artist and a runaway Geisha girl, also listed for release next month.

The players did not even rest from their labors on the voyage across the Pacific. If one of them was seasick, he or she was immediately filmed, and some of the amusing situations on the boat form the basis of a comedy, Delayed Proposals. The Mystery of the Stolen Jewels and the concluding scenes of The Mystery of the Stolen Child were also enacted while crossing the ocean.

As soon as a photoplay is taken, whether it be in Calcutta or Nagasaki, the film is sent to New York, where it is speedily developed and made up in readiness for production in the theaters. To avoid the gap that would have occurred while awaiting the first of these foreign-produced plays, Mr. Costello and the other players had to spend a strenuous week or two before their departure, so as to leave enough material to fill in.

Among the other players on tour are James Young, Clara Kimball Young, who makes a most delightful Japanese maid, and the pretty Costello children, who have enjoyed the funny antics of some of the queer native tots they have met. Almost every day letters and post-cards arrive from the wanderers, who seem to have their time well occupied.

By no means the least important of the travelers is Gene Mullin, the scenario writer who accompanies them. Several scenarios were taken along, but it was thought best to have a skilled writer with the players in order to reap the fullest benefits from the tour. James Young, actor and director, is also no mean author of picture plays, and the plots of many that will be produced on this tour will come from his facile pen.

"QUO VADIS" AT ASTOR

Engagement of Kleine-Cines Production Will Open April 21

The Astor Theater, never before used for motion pictures, will house the Kleine-Cines Company's production of Quo Vadis, beginning with the matinee on April 21. The picture has been adapted from Sienkiewicz's famous story of the life of Nero, Emperor of Rome. The running of the eight reels, totaling 9,000 feet of film, requires two and one-half hours.

It is said to be an intensely dramatic production throughout and historically correct. The actors engaged were nearly all French and Italian. According to report, the film abounds in sensational happenings, such as the arena scene, the burning of Rome, the chariot race, gladiators engaged in combat, and orgies in honor of Emperor Nero. When shown in England the film was enthusiastically received.

WARNER'S PUBLICATION

Warner's Feature News made its first appearance to-day. It is a bright, clean-cut paper of eight pages, devoted principally to exploiting the Warner films, but also containing much matter instructive to the exhibitor. The cover, which carries the pictures of Gene Gauntier and Martha Russell, is decidedly artistic, and the whole paper is a credit to V. B. Johnson, its editor.

The Legislature in California has passed a law prohibiting moving pictures from showing girls with skirts flying in the wind.

CLARA KIMBALL YOUNG IN HONG KONG.

WATCH FOR THE SERIES

"THE EVOLUTION OF THE MOTION PICTURE"

The Mirror's Exclusive Series of Interviews With Motion Picture Experts

THE MIRROR, in its next issue, will present the first interview of a series dealing with the evolution of the motion picture.

The series will be a most thorough and exhaustive analysis of the motion picture industry, considered from every viewpoint, from its earliest day to the present. The creation and development of the art will be shown, problems of the present will be considered and the future of the picture will be discussed by experts in their respective divisions.

In the magnitude and breadth of subject, the series will be greater than anything ever before published in any magazine. Every effort has been made to have the interviews of equal interest to persons connected with the art as well as to the "film fan."

The wide scope of the series will be understood when it is stated that the first interview is with Mr. J. STUART BLACKTON, vice-president and secretary of the Vitagraph Company. The interview deals with the evolution of the picture from the standpoint of one of the foremost film producers in the world.

The interviews will appear on alternate weeks, and among the early articles are talks with the foremost authorities on the subjects of machine manufacture, exhibiting, direction, scenario editing, photography, and screen playing.

The series will be of vital present interest and tremendous historical value. Comments and suggestions from exhibitors, producers and film fans are invited. Selected letters from these sources will be published in THE MIRROR from time to time.

HOWARD HERRICK TRANSFERRED

Howard Herrick, who has been the press representative of the London and New York company of The Pink Lady, has been transferred by Klaw and Erlanger to the management of Buffalo Jones, now at the Garrick Theater, Philadelphia, with his motion pictures of Lassoing Wild Animals in Africa and America.

Two years ago Mr. Herrick successfully handled the publicity for the Kinemacolor pictures of the coronation, in Chicago, when he was one of the first to get real publicity for pictures. He has started a big publicity campaign for Buffalo Jones with a page layout in the Philadelphia *Public Ledger*, and with more space in the dramatic departments of the newspapers there than was obtained for the big dramatic and musical attractions in opposition.

Mr. Herrick was engaged in newspaper work until about twelve years ago. Since that time he has been manager and press representative for such stars and attractions as The Clansman, Bertha Kalich, Virginia Harned, The Shepherd King, Marie Dressler, and Ernst von Possart.

SUFFRAGISTS OBJECT

So emphatic have been the objections of the suffragists to the public showing of the Edison kinetophone production in which they appeared that it will be permanently shelved. The film, with the accompanying record, was exhibited at the Colonial Theater last week, and those most concerned were not pleased by their appearance on the screen.

LETTERS and QUESTIONS

ANSWERED BY "THE FILM MAN."

V. D., Minneapolis, Minn.—Harry Myers and Marie Weirman played the leading roles in the Lubin film The Village Blacksmith. In the Reliance picture Men Who Dare, Irving Cummings was cast as the prison doctor.

J. W., Brooklyn, N. Y.—Isabell Lamon played the mother and Edna Payne the nurse in Lubin's The Higher Duty. Winnifred Greenwood appeared as the stage-struck girl in Selig's The Understudy.

M. B., New York.—Arthur Johnson has not left the Lubin Company and, to the best of our knowledge, has no intention of doing so. He continues to appear in many excellent Lubin films, which he also directs.

P. C., St. Augustine, Fla.—The Helen Gardner Cleopatra film is being shown at many Independent theaters throughout the country. Watch the announcements in your local papers and no doubt you will find an opportunity to see it. We cannot answer your other question without knowing which company made the picture you refer to.

M. E. M., Springfield, Mass.—We have no scenario on hand, such as you wish. Would suggest that you buy one of the numerous books published in the interest of photoplaywrights, if you intend to take up scenario writing seriously. It is only fair to say, however, that as a means of increasing your income it is almost certain to prove a disappointment. Johnson's bookstore in Springfield may keep in stock such a book as you wish, otherwise one would be secured on application.

CONTRACT WITH MUTUAL

New York Motion Picture Company to Double Number of Reels Released

By the terms of a two-years' contract between the New York Motion Picture Company and the Mutual Film Corporation, to go into effect July 1, it is agreed that the Kay-Bee, Broncho and Keystone, all New York Motion Picture Company brands shall remain on the Mutual programme during the life of the contract.

It is also stipulated that the New York Motion Picture Company, instead of releasing six reels a week, as at present, shall release twelve a week, the six extra reels to include three reels of drama, two of comedy, and an additional one that may be either drama or comedy. New producing companies will be formed with studios probably in the neighborhood of New York. Beginning in September, one reel will be added to the Mutual programme each week until the required number has been reached.

WITH THE FILM MEN

Herbert Brenon is rather disgusted with Paul Scardon these days. Heretofore their conversation has been about bulldogs, of which they both have prize winning kennels, but of late Sardon has been interjecting such phrases as these into the conversation: "I wonder if she'll be a suffragette?" "Was that Papa she said last night?" The explanation for the above mental aberration is that Paul is the happy father of a nine-pound girl. Mother and daughter are doing well.

The best advertising copy that has been run in a long time is Les Miserables. It gladdens the heart of the advertising man to see some one who can tell a whole story in a few words and is not afraid to use white space. Whoever is writing this advertising knows his business.

Glad to see Ed Barry around again after his automobile accident.

If you want a souvenir programme of the Screen Club ball, containing pictures of the leading people in filmdom, write now to Joseph Farnham. The book will be valuable, as it is the first time that manufacturers, directors, actors, scenario men, in fact all those who have made motion pictures, have been gathered together in one volume.

The firm of Wallick, Raver and Kline have taken the Bijou Theater to show the Itala film, Tigris, which has made a hit all over the country. A novel advertising campaign is planned, the principal feature of which will be the appearance of Tigris in one of his many disguises, at a designated place. The person who is lucky enough to pick him out of the crowd will be given $100.

The corner of Broadway and Forty-fifth Street has become the haunt of the jobless motion picture man, and the expression, "His office is at the Forty-fifth Street fireplug," has come to mean that he is close to the down and out class. This is a sample of the conversation overheard any sunshiny day: "See that guy? Well, I learned him all he knew, and now he's getting a big salary and they want to put me in the discard."

George Terwilliger will no longer complain of sleepless nights, for he has gone to Philadelphia, where the very air is a soporific. I wanted his picture to run, but with his characteristic modesty he wouldn't give it to me.

A. Warner has returned from a trip which covered most of the United States and is very enthusiastic over the condition of Warner's features throughout the country. Several new exchanges were opened and arrangements made for a new studio and factory.

It must be a sad state to lack a sense of humor. Last week the Chicago correspondent of the esteemed, as it were, *M. P. World*, frothed quite violently, demanding to know, "Who is this person Leslie, who wishes to revolutionise the motion picture business?"

EARLE A. FOXE,
Now in Ryno Films.

"STEAM," KINEMACOLOR FEATURE FILM.

not realizing that it was only an April fool hoax. Stung, Mac.

King Baggot is composing a book of epigrams, and for the benefit of the struggling publicity men I will quote one of the gems: "How to become a successful publicity man: Plant photographs of your directors with all the papers."

John G. Clymer, sales and advertising manager for the Gaumont Company, has resigned to do special research work for one of the New York dailies. This is a familiar field for him, as he spent a number of years doing newspaper work before taking up motion pictures.

TWO "BILLS" WIN OUT

Powers is Willing to Turn Over Film Made of the Scouts

The suit brought by Buffalo Bill and Pawnee Bill, in the persons of Colonel William F. Cody and Colonel Gordon W. Lillie, against Patrick T. Powers and Pliny P. Craft in the Supreme Court, to recover $25,000 for an alleged breach of contract, was amicably settled last week, when Powers and Craft declared their willingness to turn over the films already taken of the two scouts, to consent to the issuance of an injunction and to account for any profits they may have already made exhibiting the films.

The plaintiffs said that after an agreement under which they were to get $25,000 and a percentage of the net profits had been made, a dispute arose and Powers and Craft sued for $1,000,000 damages. Then they made a new contract, but they allege that the defendants violated the second contract by making 3,000 feet of unauthorized film and failing to account to the plaintiffs.

BALL ON SATURDAY

Prominent Motion Picture Men Will Attend Screen Club Festivities

No detail has been overlooked in the preparations for the Screen Club ball at Terrace Garden next Saturday night, an event of first importance to all who are interested in the motion picture industry.

Many surprises have been planned for the entertainment of those who attend. The grand march, conceived by Herbert Brenon and William Robert Daly, will be started promptly at 11 o'clock. Pretty young actresses will distribute valuable souvenirs and interesting programmes, while popular comedians and leading men will strive their utmost to see that the guests are well taken care of.

King Baggot, the club's president, and one of the best known photoplay artists in the world; John Bunny, vice-president, whose visage has been displayed upon the screen in most every theater in the world, and every officer of the club, along with such other prominent picture men as Sigmund Lubin, Carl Laemmle, Horace Plympton and others will be on hand.

JUDGE LINDSEY SUED

The Cheyenne Feature Film Company has brought suit against Judge Ben B. Lindsey, the renowned jurist, and the Columbine Films Company, to prevent the showing of a picture called Saved by the Juvenile Court, in which Judge Lindsey appeared. Otis B. Thayer, managing director of the Columbine Films Company, and George Creel, husband of Blanche Bates, are co-defendants with Judge Lindsey.

It is claimed by the plaintiff that Judge Lindsey has violated a contract with the Cheyenne Feature Film Company by which he agreed to appear in a film based on his work in the Juvenile Court and not to act for any other production along the same line.

KINEMACOLOR NOTES

William Fox has signed a contract with the Kinemacolor Company whereby the nature-colored motion pictures will be installed in all the theaters of the Fox circuit. Among the theaters in New York and Brooklyn may be mentioned the Washington, City, Crotona, Folly, Star, Riverside, and Nemo.

Aaron Jones, of the Chicago theatrical firm of Jones, Linick and Shafer, came to New York to secure the Kinemacolor film service for the Willard and Wilson theaters. Later Kinemacolor will be installed in the other houses of their Chicago motion picture circuit.

In response to demands from the mid-Western territory for another distributing station of the film service department, the Kinemacolor Company has opened a Chicago office in the Morton Building, on Dearborn Street near Madison, under the management of J. L. Kempner, general representative.

Chase's million-dollar theater in Washington, D. C., was opened under an all-picture policy recently and played to over nine thousand people. Even this record was beaten on Tuesday, numbers being turned away at that. On the programme are to be seen Kinemacolor pictures in peaceful competition with the Edison talking pictures and other Licensed films.

"MACE FILMS" NEXT

Comedian on Way to New York to Complete Arrangements

LOS ANGELES (*Special*).—Fred Mace has left for New York where he expects to sign a contract and complete arrangements for a new brand of pictures to be called the Mace Films. Details of the project have not been announced, but it is rumored that the new company will be launched on a large scale.

Mr. Mace will represent the Photoplayers of Los Angeles at the Screen Club ball.

STUDIO GOSSIP

THE EDISON COMPANY states that Bannister Merwin is not the scenario editor of the company and has no connection other than that of a valued contributor. This announcement is made for the benefit of scenario writers because Mr. Merwin has received a number of manuscripts recently.

JOHN BUNNY was a big drawing card at the Music Hall in Cincinnati, O., last week. This week he is being followed by Florence Turner with the Vitagraph dog Jean. The Helen Gardner production of Cleopatra is another feature of the programme.

AT the personal invitation of the Rev. John Haynes Holmes, Wadsworth Harris, who is becoming well known in the Edison and Pathe films, gave a recital from Othello and Much Ado About Nothing in the chapel of the Church of the Messiah, this city, last Friday evening.

NANCY AUBIL has again been engaged to play leads in Pathe pictures.

ROLLIN S. STURGEON the manager of the Vitagraph Western studios at Santa Monica, Cal., has recently leased the Majestic Motion Picture Theater in that flourishing little city.

A. N. SMITH, treasurer and business-manager of the Vitagraph Company, returned to New York on the *Olympic*, last week, from Europe, where he has spent two months studying conditions in the moving picture world there.

L. ROGERS LYTTON, of the Vitagraph Players, has now entered the ranks of the directors. He has already superintended the production of some good things which are sure to make a hit.

J. STUART BLACKTON, vice-president and secretary of the Vitagraph Company, left New York for Naples on March 29, accompanied by his friend and fellow artist, Carle J. Brenner. They intend to spend the next few weeks on a sketching tour through Italy, and will pick up an art treasure or two to bring home with them. This is the first vacation taken by Mr. Blackton for a considerable time. He has been working at high pressure and has been forced by the condition of his health to take a rest. He expects to return, refreshed and ready for work again, towards the end of May, as he is scheduled to officiate at the opening of the Atlantic Yacht Club, of which he is commodore, on May 30.

TAKING a recent photoplay entitled A Perilous Ride, Wilbert Melville, director of the Lubin studio at Los Angeles, required a small isolated looking railroad station close to the track, with an old-fashioned chimney built against the outside. The adjacent country was searched, but no such structure could be found. A piece of the Salt Lake Railroad track was rented and the Lubin director built himself a complete station of the primitive persuasion—signal tower, platform, telegraph connections and every detail necessary. Rude as the structure was, it cost over $1,000, and all just to take one scene in the picture.

CHARLES MARKS, formerly manager of Richard Carle, has joined the Kinemacolor staff as general booking agent in charge of routing and booking the Panama Canal and Balkan War shows. The recent flood in Cincinnati compelled the removal of that show from the Olympic Theater and sent Mr. Marks hunting for houses on the high grounds of the Ohio. Just to keep busy, he booked a new Panama-Balkan show for a run at the Hyperion Theater, New Haven, opening April 14.

EARLE A. FOXE, for several years past a leading man in Kalem films, has been engaged to appear in feature productions of the Ryno Film Company, under the direction of Jack Noble.

GEORGE PETERS, one of the Selig Company's star camera men, has been transferred from the Chicago studios to the producing branch at Prescott, Ariz. Peters secured the pictures of the Dayton flood which the Selig people recently released.

E. MASON HOPPER, known as "Lightning" Hopper," the cartoonist and comedy producer for the Essanay Film Mfg. Company, has severed his connections with that firm and will tour the United vaudeville circuit in sketches entitled Alkali Ike in Jayville, Bound to Occur, Bill, and The Capture. His success as a producer has been pronounced.

OSCAR EAGLE, producer-in-chief of the Selig Polyscope Company's Chicago studios, is at present under the care of a trio of doctors at West Baden Springs, where he is suffering from a severe case of nervous breakdown. For a while his condition was considered serious, but fortunately he is now rapidly recovering and it is expected that he will be at his office again at an early date.

MARGARET LOVERIDGE, who has appeared in a number of Selig pictures during the past year, has joined the Pacific Coast studios stock and will appear exclusively in the Diamond S brand of pictures hereafter. Originally she was connected with the Biograph Company. During the illness of Vedah Bertram Miss Loveridge was loaned to the Essanay Company. Later she returned to the Biograph Company. Recently she tried out in a series of Selig pictures, with the result mentioned above. Mae Marsh, of the Biograph Company, is a sister to Miss Loveridge.

MAY BUCKLEY,
Playing Leads with Selig.

FEATURE FILMS ON THE MARKET

'LES MISERABLES" IN FILM

Twelve Reel Production of Victor Hugo's Work is Great Success

A twelve-reel production of Les Miserables would be an important event because of the character of the work and the extent of the undertaking, if for no other reasons. When such a gigantic visualization of a masterpiece is marked by the excellent qualities found in the films to be distributed in this country by the Eclectic Film Company, of which K. W. Linn is general manager, the event becomes doubly important, for it means that success has been achieved in a big undertaking well worth the effort.

Les Miserables is an answer to those who scoff at the high artistic possibilities of motion pictures, it is an answer to sceptics who question the feasibility of adapting literary masterpieces for screen portrayals, and more noteworthy still, it is engrossing entertainment, true to Victor Hugo's work and true to the best standards in film production.

Keen selective judgment has been shown in choosing the salient features of the story for inclusion in the film version and omitting unessential points. It is a fully told tale, in which space has been allowed for consistent character drawing, and a fair depiction of events as they were conceived by Victor Hugo. A cast of uniform excellence was secured, and painstaking regard given to the settings contributed much towards creating the typically French atmosphere of the early eighties, as suggested by the descriptions of the novelist. It is noteworthy that each figure appearing in the picture, however minor the part played, was properly costumed and generally made up with as much care as the principals. Criminal types in the prison at Toulon appear to be the result of circumstances, rather than the actor's art.

The leading roles are interpreted by players selected from the acting forces of the prominent theaters of Paris and in the instance of Henri Krauss, of the Sarah Bernhardt Theater, the result is a masterpiece of motion picture acting. His Jean Valjean is a character of tremendous power, big, raw-boned and endowed with the Herculean strength attributed to him by Hugo. M. Krauss's method is restrained, but of dominating force, particularly effective in the earlier period when Jean Valjean is little more than a ravenous brute, dangerous because of his iron-like muscles. One of the most expressive bits of acting in the film comes when Valjean, the escaped convict, is touched by the kindness of the priest, Myriel, and the soul of the brutish man begins to stir within the uncouth, ungoverned body. Here, as at other points of the story, the facial expressions and gestures of M. Krauss reveal the emotions actuating the character.

The Javert of M. Etievant is a virile piece of acting, always in the spirit of the work, while other important characters are ably handled as follows: Fantine, Mlle. Ventura; Cosette, La Petite Fromel; L'Abbye Myriel, M. Bernard; Eponine, Mlle. Mistinguett, and Thenardier, M. Milo.

The production is divided into four sections, each of three reels, so arranged that a distinct epoch in the story terminates with the close of a section. In the first three reels, under the head of Jean Valjean, we see the man's desperate straits leading to a petty theft, his sentence to hard labor at the Toulon Prison, his escape and finally the reformation brought about by Myriel. The second epoch, when Jean Valjean, passing as Mr. Madeleine, has been elected mayor of Montreuil and goes under the title of Fantine. The misery of the young woman is shown, and how the mayor befriends her, until on her deathbed he promises to care for the child, Cosette.

Still a little girl, ill treated by the Thenardiers, Cosette is the subject of the third epoch, perhaps, the most continually dramatic of any. Here, as through the entire picture, for that matter, there is a conflict between Jean Valjean and Javert, the chief of police whose constant aim is to return his enemy to jail. The fourth epoch, "Cosette and Marius," shows the daughter of Fantine as a radiant young woman in love with a poet, and finally, in an appealing scene, we see the death of Jean Valjean with the two young lovers standing beside him.

About three and one-half hours are required to show this picture in its entirety and divisions have been arranged to enable exhibitors to display it on successive evenings if so desired. When shown abroad, however, theater managers found it desirable to offer the complete production without interruption.

Mr. Linn has prepared an entirely new set of subtitles to accompany the films in this country. They are brief, to the point, and ample in number, totalling approximately 100. It is unusual and acceptable to find that not once is a letter thrown on the screen. Photography is on a par with the rest of the production, excellent.

D.

Steam (Kinemacolor).—With the love stories of Watt and Stephenson interwoven with the story of the development of the steam engine, this picture shows the great possibilities of Kinemacolor for educational subjects—subjects which, with a treatment similar to this, will appeal to an audience and at the same time bring home to them facts which when read from a text book would be forgotten. Most of us remember vaguely that Watt discovered the power of steam from seeing a teakettle; how, we don't remember, but the impression will be lasting to those who see in all the contrasting colors the boy Watt as he bends over the fireplace and sees the flames licking the kettle and the lid lifting itself as he stops up the spout. This is only one of the important scenes, but it is the most important as showing how the color process enhances the value of the picture and makes the effect more vivid and lifelike. The story itself is simple and shows Watt as the village dunce, and carries him through all the vicissitudes of an inventor until the engine is perfected and working, with just enough comedy to hold the attention. The second part shows Stephenson through all his troubles until his first locomotive is perfected and goes on its initial trip, which is true to detail, even to the man on horseback going ahead with the red flag. The details are carried out to the limit. Both models, which are shown working, are exact reproductions of the originals, and the costuming and scenes follow history as faithfully as is possible. Two fine double exposures show the prophetic visions of the inventors—Watt dreaming of the modern stationary engine and Stephenson seeing one of the largest modern locomotives rush by. The work of the whole company is excellent and the picture is the best Kinemacolor has yet produced. F. J. B.

Nobility (Pathéplay, April 2).—Nobility, a three-reel special produced in France by the Pathéplay Company, has for its motive "'Tis only noble to be good." The picture is superior in many respects; its story is excellently handled by a company of players of splendid ability, and there is no fault to find with the moral. There is a final to the picture that is seldom excelled; the exquisite beauty of the garden and bedroom settings, with the flavor of

DRAMATIC SCENE IN "LES MISERABLES"

roses and the note of pathos and tragedy in the story. Photography is of the best. The film is hand-colored, which lends to the general effectiveness. Secretly marrying a dancer, a French duke is subsequently ostracized by his family. His wife, however, is given an opportunity to prove that nobility of heart is above the nobility of birth and because the duke's sister profits by the little dancer's sacrifice the mother is induced to forgive. G.

Within the Limit of the Law (Eclair, April 9).—This two-part drama by the French Eclair Company is a bit unusual in theme. It is quite concisely constructed, but there are a number of flaws in the direction and production. Dr. Marlen neglects his wife in his fascination for Stella, a store model. The Parisian scenario writer, like the French playwright, apparently cannot get away from the domestic triangle and the broken marriage vow. But here the story works up rather logically. The doctor spends his fortune upon Stella. Indeed, there aren't enough cases of appendicitis in Paris to keep the model in gowns, cigarettes, and flowers. Finally Stella demands $6,000. At the moment an old physician has brought the Countess de Vilmier to the doctor for his opinion on her case. He realises that it is too early in her case to determine the full nature of the trouble, but operates in order to get the money for Stella. The countess dies. The old physician bears the man tell the model that "this is the price of blood." He is stricken with horror, but tells the dead woman's son, who denounces the doctor before an audience the physician had been addressing. The doctor, unable to face his crime, finally commits suicide. In the early part of the drama the model delivers several gowns to the doctor's wife, meeting the husband. It would be unlikely that a model would deliver purchased goods. When the doctor faces the problem of getting $6,000 for the woman, we see him studying the countess's case from a medical book, and this extract is flashed: "It is dangerous to operate at the beginning of an illness that is not determined." Audiences are not simple enough to need this explanation. The operating room scenes are poorly done. The surgeons merely wear white coats over their street clothes. The countess is led through the operating room in her hat and cloak. Patients are customarily etherized before being brought to the operating table. The operation itself is grewsome, although the woman is partly shielded from the camera by nurses. Stella is played in bizarre fashion, and the wife is attractively done. S.

Until Death (Rex, April 10).—The story is out of the ordinary, the playing of Lois Weber is genuinely remarkable, and the drama carries a new situation that thrills. In fact, Until Death is a really worth while feature drama. The acting and direction are uniformly admirable, and the film play grips strongly. Two brothers, rare orchid specialists, are seeking valuable specimens in the jungle. Both love the same girl, but one realizes he has lost out in the struggle for the young woman's love. He alone knows the country and he takes both horses, leaving his brother alone in the wilderness. Two months pass. The orchid seeker returns to the girl, telling her that the brother is dead and that his dying wish was that they should wed. Six months later finds the girl married to the brother. She reads of her lover's return from the jungle and, maddened by her husband's heartlessness, writes to the brother. He comes to her and they flee in an automobile. Owing to a damaged signboard the two take the wrong direction and are lost as night approaches. The brother starts out alone to find the road. In the darkness he tumbles down a hillside and is buried beneath the falling dirt and bowlders. The wife follows and finds his hand alone unburied above the shifting earth. She tries in vain to dig away the stones and takes the hand in her own. Suddenly the hand clutches her fingers in the cold grip of death and, in the gathering darkness she is a prisoner. She struggles, overcome with the horror of the tragedy, and finally falls lifeless as the dirt of the landslide rolls down upon her. There the two are found at sunrise by the husband—united in death. Miss Weber's playing is really superb, the best work of this sterling screen actress that it has been our good fortune to witness. Miss Weber possesses a marvelously expressive face, mirroring the gamut of emotions with wonderful vividness. There are many moments in this drama when she really thrills. When she learns of her husband's falseness she is supremely and movingly human in her acting. She is so simple, so direct, so repressed in emotion when she confronts the false brother that she absolutely convinces. She taunts him in anger, she shrinks from him in disgust, and breaks down in hopeless tears at the wrong. She is touching and sincere in the meeting with her former lover. When she is held prisoner in the landslide she is at first overcome, then horror stricken and finally hysterical. Every emotion is electrically realistic. Phillips Smalley is finely forceful as the husband, making him human in the weakness of love. Robert Leonard plays the brother very successfully. The Indian girl is an admirable bit of character work. In logical construction the drama is thoroughly excellent. The direction is unusually fine. Not a detail is overlooked. The incident of the broken signpost, damaged by a drunken cowboy is an example of the thoroughness of the direction. There is one thing which might be considered a flaw. The husband, riding into the desert in search of the runaways, does not apparently see the deserted automobile until he is close to it. The photography is artistic and choice of scenes most commendable. The scene showing the hand above the ground is splendidly managed. Until Death is highly colored drama, but it has that rare thing—a real thrill. S.

A Change of Administration (Selig, April 5).—Few of us know the undercurrents of political life in Washington, and this picture, in that it deals with one possibility of the political patronage evil, will bid for considerable interest. The scenario for this two-reel feature is from the pen of Gilson Willets, whose experiences in the capitol should fit him to illustrate affairs as they are and as they could be. But how successfully he has handled his story, as a play, is open to question. The first reel is entirely without a situation; it is wholly concerned with the exposition. The situation in the last reel—where the heroine forces her way to the Secretary of War's chamber, drops a note through the curtains, and finally pushes her way through to confront the new secretary with her evidence—is inclined to be forced and melodramatic. The ball scene is a beautiful piece of work on the director's part; its massiveness and coloring are highly impressive. At the change of administration the young clerk is discharged to make way for a politician. His sweetheart, the daughter of an ambassador, is displeased, and sets about to reinstate him. We are told that she suspects the new clerk's honesty. Some reason for her suspicion should have been given. And again we should have seen the marking of the money she expected to give him. She poses as a spy for her country, and when the new clerk enters office she offers to buy some valuable papers. The clerk is hard put for means, and sells them. The exchange of money and the papers in the ballroom—while, perhaps, meant to be a thrilling piece of business—proves rather dull. It seems so entirely unnecessary. What was to stop them from retiring to a private room? When the girl's sweetheart took the papers from her, why did she not apprise him of the facts in the case instead of sending a mysterious note to him later? In an effort to stretch out the action and create melodramatic situations, it would seem that the author has neglected to supply reasons and motives for the various movements and actions of his characters. How did the girl know when she went to the secretary's house that the new clerk and her sweetheart were there, that her sweetheart had been apprehended even? And why the need of dropping the note through the curtain? If the need was so urgent, surely she could have pushed her way into the room, as she afterward did. The butler who carries the notes should have made himself less grotesque by changing his clothes when running errands. Hardee Kirkland is the director of the production, and the leading roles are played by Adrienne Kroell, Charles Clary, and William Stowell.

A Southern Cinderella (Broncho, April 16).—A three-reel production full of vivid war scenes, set off with good photography and a story that is effectual for its romance and human interest. Colonel Dayton has married a widow who has a daughter the same age as his own. While he is in the North his new wife and stepdaughter make life miserable for his daughter. After the war breaks out the colonel goes to the front at the head of a regiment and for a time we are treated to scenes of battle. A month later the Northern troops capture Ridgeville and Dayton's home is utilized by the soldiers as a headquarters, and Mrs. Dayton quickly tells them that she is a Northern woman and introduces her daughter. For a time the young Captain Hammond is impressed by this girl and the mother lives in hopes of marrying her to him, the while keeping her husband's daughter in seclusion. Later, however, the captain meets the Cinderella at the well and immediately falls in love with her. He is successful in persuading her to marry him. They visit a minister, but during the ceremony the colonel makes a successful attack upon the place and the young captain is caught. In a scene that abounds in suspense and intensity, the girl informs her father that the captain is her husband and finally induces him to save the captain. She also tells

(Continued on page 34.)

WHERE TO BUY FEATURES

A condensed list of selected feature film information for those interested in such releases. We shall be glad to furnish to our readers information regarding any film.

REGULAR RELEASES

THE EXPOSURE OF THE LAND SWINDLERS. 3 Reels. Featuring the famous detective, William J. Burns.

THE WRONG ROAD TO HAPPINESS. Pathe play, 2 Reels. A love story full of pathos.

THE ARTIST'S GREAT MADONNA. Vitagraph, 2 Reels. Love play with a lesson.

THE MISER'S MILLIONS. Cines-Kleine, 2 Reels. Hoarded wealth which makes the lovers happy.

THE END OF THE QUEST. Lubin, 2 Reels. Strong love story.

GENERAL FILM CO., New York.

A DAUGHTER OF THE CONFEDERACY. Military drama, featuring Gene Gauntier.
MONA LISA. 3 Reels.
THEIR LIVES BY A THREAD, 3 Reels. Featuring Martha Russell.
WARNER'S FEATURES, 145 W. 45th St.

STATE RIGHTS

THE CURSE OF THE GREAT SOUTHWEST. 3 Reels. Thrilling Western.
CHEYENNE FEATURE FILM CO., 1470 Broadway.

THE KNIGHTS OF RHODES. Historical drama. Spectacular picture of the capture of Rhodes.
AMBROSIO AMERICAN CO., 15 E. 26th St., New York.

ADRIENNE LECOUVREUR. Drama, 3 Reels. Sarah Bernhardt's own interpretation.
OEDIPUS REX. Drama, 4 reels. Greatest tragedy extant, with Mounet Sully.
W. F. CONNOR, 1555 Broadway.

CLEOPATRA. Helen Gardner in the life of the most famous woman in history.
U. S. FILM CO., 145 W. 45th St.

FROM THE MANGER TO THE CROSS. A reverent story of the life of Jesus.
GENERAL FILM CO., 200 Fifth Ave.

QUO VADIS? 8 Reels. Dramatisation of Sinkiewicz's masterpiece.
GEORGE KLEINE, 166 N. State Street, Chicago.

AS IN A LOOKING GLASS. Dr., 3 Reels. Featuring Marion Leonard.
CARMEN. Dr. Another Marion Leonard picture.
MONOPOL FILM CO., 145 W. 45th St.

TIGRIS. THE WORLD'S MASTER CRACKSMAN. 4 Reels. A spectacular detective story.
ITALA FILM CO., Columbia Theater Bldg.

HIAWATHA. 4 Reels. All Indian cast in picture of Longfellow's Poem.
F. E. MOORE, TIMES BLDG., N. Y. CITY.

MADAME DU BARRY. 1 Reel. Historical love story.
LES MISERABLES. 4 parts, 8 Reels each. A dramatisation of Victor Hugo's immortal story.
ECLECTIC FILM CO., 145 W. 45th St.

HARRY WHITNEY AND "LUCKY" SCOTT HUNTING IN THE ARCTIC.
NORTHERN VENTURES, LIMITED, 145 W. 45th St., New York.

THE VAGABOND.
WESTERN FRONTIER DAYS.
BURIED ALIVE IN THE BLACK DIAMOND MINES.
INTERNATIONAL FEATURE FILM CO., 145 W. 45th Street, New York.

REVIEWS OF LICENSED FILMS

Whipples Tries Moving Pictures (Patheplay, April 4).—Whipples gets accepted by a picture director, has amusing adventures in playing Don Juan, and arouses the jealousy of the leading lady's husband with serious results. There are some real laughs in the horseplay of the comedian. S.

An Excursion to the Grande Chartreuse, France (Patheplay, April 4).—Spectators are taken on an entertaining motor trip in the valley of the Isere, along the picturesque winding roads of the Grande Chartreuse and among its pretty cascades. Clear photography. S.

The Will-Be Weds (Essanay, April 3).—A novel turn is given the old situation of the eloping couple and the disapproving parent in this film that is moderately amusing. According to precedent, the couple in question visit the minister's house with their two best friends to act as witnesses, and, as usual, the father follows in another auto. The minister is not at home, the approach of the father is noticed, so the butler is hastily persuaded to don clerical garb that he may impersonate his absent employer. When the irate parent enters the room all declare that the ceremony has been performed and point to the pseudo-minister as proof. When the father accepts the outcome cheerfully and treats the pair as man and wife, complications begin, for they do not wish to enlighten him, yet their immediate marriage becomes doubly urgent. All plans fall until, being arrested for speeding, the father leaves to find bail, and the judge of the court, to which the law breakers had been summoned, unites the perplexed lovers. D.

A False Friend (Lubin, April 3).—Patterned along conventional, melodramatic lines, this picture is not on a par with the best work of the Lubin Company. It seems unfortunate that time and effort should be wasted on stories such as this, in which there is no pretense of adhering to the facts of life. After a fashion it is exciting enough, with a squaw killing her brutal husband and an honest cowboy accused of the murder, because of the treachery of a man who pretends to be his friend, but there is little illusion of reality in the predicaments of the characters. The accused man and the false friend are in love with the same girl and, of course, it is this girl, sympathetically played by Dorothy Davenport, who, accompanied by the squaw, interrupts the court scene to prove her sweetheart's innocence. Irene Hunt gives a particularly able performance and the remainder of the case is adequate. D.

The Stolen Tribute to the King (Melies, April 3).—The Melies Company must have unearthed an old book of Tahiti legends that it intends to act out from start to finish. This one supplies material for a half reel of no great distinction. It is the custom of the natives to take gifts to their king, and Tomatoa starts out with a fish as his offering. On the way he stops to see his sweetheart, the daughter of a priest. The priest steals the fish and when Tomatoa reaches the king's sylvan throne he is empty handed. It appears that the young man is about to be killed when the girl and the priest appear to explain matters. Not much of a story, but some of the scenes are attractive. D.

The River Wanganui (Melies, April 3).—Views of "the Rhine of New Zealand," as it is called, have been taken from a rapidly moving motorboat. It is an excellent film of an interesting subject.

The Midget's Romance (Vitagraph, April 3).—The absurdity of a midget attempting to make love to a handsome young woman of normal physical development is the foundation for this half-reel comedy. Lord Roberts is the midget, who falls in love with the beautiful Claire, and in order to attract her attention and sympathy dresses as a young boy. Some of the situations may be relied upon to get a laugh. Rose Tapley and Robert Gaillard have simple parts for experienced players. D.

Our Coast Defenders (Vitagraph, April 3).—Target practice with twelve-inch guns located in the forts designed to protect New York from an invading fleet, is the subject of this interesting half-reel. Scenes are well chosen and the photography is excellent. D.

There She Goes (Patheplay, April 3).—The marked improvement noticeable in recent Pathe comedies is again evidenced in this picture, well constructed, finely acted, and amusing from start to finish. It is the manner of handling the story, rather than the story itself, to which the emphatic success of the production may be attributed. A German storekeeper has a charming daughter, Lena, whose sweetheart, Jim, is unwelcome as a prospective son-in-law. Lena wants to elope, so Jim arranges matters in this fashion. Accompanied by a friend he visits the store, that has a bar attached, and the two young men plan to interest the irascible German by starting an argument about the clock. The point in question is whether any one can stand in front of the clock and follow the movement of the pendulum for thirty minutes with the words, "Here she goes, there she goes." The shopkeeper bets that he can, and he does, but meanwhile his daughter and Jim have been married, and two tramps have carted off all of the stock in his store. The bride and groom catch the thieves, but will return the stock only on condition that they are forgiven. The picture is replete with cleverly arranged details and business. Gwendoline I. Pates presents a vivacious and charming figure as Lena. D.

Arabia, the Equine Detective (Selig, April 3).—The scenario used here was so obviously constructed for the purpose of introducing Selig's trick horse that it is unnecessary to treat the production as a photoplay intended to stand on its own merits. In its present form it is entertaining because of the scope allowed the well-trained animal. A father gives his daughter a handsome necklace as a birthday gift, and it is stolen while a party is in progress at their home. Suspicion falls on the wrong man, and it remains for Arabia to disclose the culprit by pulling a handkerchief containing the jewels from his pocket. Thomas Carrigan, Lillian Logan, and George L. Cox appear in the picture. D.

A Lucky Mistake (Selig, April 2).—Underneath this comedy is an excellent idea, though one is inclined to feel that it has not received the best possible treatment. There is a situation, but it does not get the laughs it rightly deserves. The comedy stretches over a trifle more than half a reel. She bids her father, the chief of the local police, good-by, intending to visit her aunt in the neighboring city. She finds the aunt not at home, and during her trip to one of the hotels she loses her pocketbook which is found by a bobo. At the hotel she makes the discovery and secures permission to telegraph to her father for assistance. The father receives the telegram, but misdaying it, telegraphs to the chief of police asking him to visit and assist the young lady at the hotel. In sending the message the operator mistakes the word "assist" for "arrest," and complications ensue. There is a hint of an attachment between the young chief of police who causes the arrest and the girl, but even this has not been carried to its proper ending. G.

The Engineer's Daughter (Patheplay, April 2).—As a means of increasing the suspense in the principal situation of this picture, several flash scenes should have been worked in of the father and his assistant defending themselves while the girl goes for assistance on the locomotive. We suggest this as means of sustaining and increasing the suspense; however, we do not mean to imply that the picture is entirely deficient in this particular attribute. It is not a very lengthy affair, but what there is of it is vigorous and full of action, and, what is more, there is a situation. The theme is Western. The girl is loved by two men, one of whom appears to be a renegade. Her show of preference for the honest young chap starts a fight between him and the villain, ending in the shooting of one of the villain's hirelings. The hero is arrested on suspicion, while the girl, who has witnessed the affair, is pursued and captured by the ruffian's gang. She makes her escape, and after a wild chase comes upon her father eating his lunch by the railroad track. The father and his assistant hold the men at bay, while the girl makes a wild dash in the locomotive for help. G.

Cairo, Egypt, and Its Environs (Patheplay, April 2).—With photography that is good and scenes which are well explained by subtitles, this short subject is highly interesting to those who delight in travelogues. The spectator is taken to the pyramids, besides viewing the city of Cairo at close range. It is on the same reel as The Engineer's Daughter. G.

The Sacrifice (Kalem, April 2).—A sacrifice, yes, but a sacrifice that is not justified in any respect. There are some, perchance, who might argue that it was justified in that it brought the two children to a realization of their selfishness. But does it bring them to such a realization? Obviously, it is a repentance of a lame kind, and the best the young people do is to invite the old parents to live with them in the city. When they calmly pocket the entire fortune of these old people, with only such an offer in exchange, only contempt is felt for them both. The author has failed in drawing his characters properly. The exposition could be shortened considerably, allowing more space for the change in this girl's character. At present the transition is too sudden to be convincing, and the situation where the old people enter the house to receive a cold greeting from their children and guests should have been more carefully led up to. Jane Wolfe as the mother does not look the part. She is too young, and make-up did not disguise the fact. William H. West is always good. He plays the father in this instance. The picture is unconvincing, and the photography is not always clear. G.

The Sheriff's Son (Essanay, April 1).—He is a worthless young fellow, the sheriff's son, who abuses his wife and drinks to excess, in spite of the warnings and pleadings of the father. Arthur Mackley enacts the part of the sheriff in a most pleasing manner, giving to the picture a delightful personality and well founded art. Other roles in the hands of the Essanay players are adequately played, especially the son. In the construction of the plot the author has displayed marked ability up to that point where the son is apprehended as one of the culprits in the robbery. From here to the reformation there is a bad lapse. Something of a more specific nature should have been given relative to this reformation and its cause. But the picture has a situation, and a strong one, in the hauling of this young fellow into the crime and the subsequent capture of him by his girl wife. Perhaps the girl has not realized her emotional moments to the best advantage; she seems to lack in depth at such times. Yet, withal, we must give credit for the thrill and suspense maintained. In a half stupor from excessive drinking, the son allows himself to be drawn into a plan to rob the local store. His father, rushing into the store immediately after the departure of the criminals to investigate, is injured by an explosion of the safe. His daughter-in-law takes her place at the head of the pursuing posse. G.

Shipping a Clock (Lubin, April 1).—Amusing to a slight degree. The old man decides to send a clock to his brother living in another city. As he prepares to pack it in what he supposes is the proper manner, the iceman enters and tells him that he is all wrong, that he should pack it in something else. When he is about to follow this advice, the milkman enters and tells him that he is crazy, that he should pack it in another way. And so it continues until the old man, in disgust, determines to keep the clock for himself and forego packing. G.

The Fake Soldiers (Lubin, April 1).—Here is a half-reel farce that is a real farce, having an idea well developed, good photography and acting that is always consistent—farcical without sinking once to burlesque. Laughter marks the picture from beginning to end. Two young husbands, who are supposed to be attending a business meeting, are caught in a raid of the local gambling house. They escape and, pursued by two policemen, make the train yards and board an outgoing box car. This car lands them the next morning in a town that is under martial law. They telegraph to their wives that they have been forced into service, and to prove their assertions they send photographs of themselves dressed in suits hired from two soldiers; but the wives do not know this. The wives suddenly decide to visit their husbands, and what the husbands do to avoid being found out in their deception makes business and situations that supply unbounded amusement. G.

Margarita and the Mission Funds (Selig, April 1).—Having an ill-devised plot, the story lacks in situations, suspense, or point. The exposition has been neglected and the spectator is never quite sure of the action, or just what is going on, because of the poor continuity. The director, Lem B. Parker, has supplied an acceptable atmosphere for the picture, with scenery and settings and costumes that are always picturesque and romantic, but the piece fails to take hold of us and drive home any particular idea. The story is laid during the secularization period in the history of the California missions. Capt. Stewart Hopewell, played by Harold A. Lockwood in a sincere manly way, being an adventurous young American, is send by the governor of California to San Gabriel Mission to levy on the mission

KALEM FILMS

THE HAUNTED HOUSE

A comedy-drama with laughs and thrills. Unknowingly impersonating a ghost, a little girl brings about the capture of a burglar.

Released Monday, April 28th. Special 1 and 3-sheet Posters

THE EIGHTH NOTCH

A peculiar incident brings an end to a mountaineers' feud.

(On the Same Reel)

A COUPON COURTSHIP

Tom, Dick and Harry have a smoky battle when a grand piano is offered for one million coupons.

Released Wednesday, April 30th

FATTY'S BUSY DAY

After one day's experiences in the city, the farmer boy concludes there's no place like home.

(On the Same Reel)

OLD WOMEN OF THE STREETS OF NEW YORK

A novel and interesting topical picture. *Released Friday, May 2d.*

The Wayward Son

The manufacturer's son, unaccustomed to work, has a hard struggle when thrown upon his own resources. Fluck brings a well deserved reward.

Released Saturday, May 3d

Special 1, 3, and 6-sheet Posters

KALEM

COMING!

THE CHEYENNE MASSACRE

Feature Indian Classic in Two Parts

KALEM COMPANY

235-239 West 23d Street

NEW YORK

Every Motion Picture Star

Will be at

The Screen Club Ball

ON SATURDAY EVENING

April 19, 1913

at

LEXINGTON OPERA HOUSE, TERRACE GARDEN

58th Street and Lexington Avenue, New York City

---Big Novelty Grand March at 10.30 p. m.---

Tickets, $2.00

Admitting Gentleman and Lady

May be secured of club members at the club house, 163 West 45th Street, or at the door.

KING BAGGOT

A FACE AS WELL-KNOWN AS THAT OF

THE MAN IN THE MOON

ADDRESS SCREEN CLUB

Kindly mention DRAMATIC MIRROR when you write advertisers.

Les Miserables

We Beg to Offer the Film Sensation of Europe

A de luxe motion picture production of the literary masterpiece of Victor Hugo. The production is divided into four parts, according to the book, and aggregates 12 reels. By this fortunate arrangement it is available for a full evening's entertainment, or for four short ones on consecutive days.

AN ALL AROUND BIG FEATURE SUITABLE FOR THE THEATER, THE SCHOOL OR FOR THE CHURCH

A complete set of the finest lithographs, in all sizes that can be obtained, will accompany this production; also elaborate heralds, pamphlets and photographs.

STATE RIGHTS ARE SELLING FAST
BID QUICKLY FOR CHOICE STATES

ECLECTIC FILM CO.

K. W. LINN, General Manager
145 West Forty-fifth Street, New York

The Cream of the European Market Selected for America

funds for the State. Engaged in carrying out the commission he meets and falls in love with Margarita. Who Margarita is and what connection she has with the mission, aside from being a friend of the padre, is not shown. At a dance the young officer plays court to the girl, and in consequence reaps the hate of one Ramon, an outlaw. Ramon, to ease his anger, goes out and steals the mission funds, only to be pursued and captured by the officer and his men. The old padre, being unwilling to give the levy, Stewart pays it himself, resigns his commission, and takes his place beside the pretty senorita. Al. Garcia plays the outlaw admirably and E. Loveridge gives Margarita considerable charm. William Alfred Corey is the author of the scenario. G.

Scenes Along the Pescara River (Cines, April 8).—With photography that is truly fine, this scenic proves highly interesting, showing as it does a series of marvelously picturesque views along the river in Central Italy, as it flows through its rocky valley. The Furlo Pass, where the cut in the rock is 500 feet deep, and a historic tunnel, constructed 300 B. C., are among the principal sights. G.

A Romance by the Sea (Cines, April 8).—Though this romantic story occupies only a trifle more than a half-reel, it is hopelessly slow and dull in action. The Cines Company has, in the past, demonstrated that it can utilize a quite unimportant idea to good advantage—that through excellent photography and an abundance of picturesque settings it can produce a picture with charm, though trite in theme, but not so in the present case. The scenery disclosed along the seashore is beautiful, but scenery is not enough. A young fisherman loves the daughter of his employer. While the young man is awaiting the consent of the father, a youngster from the city, visiting at the shore, attracts the attention of the girl, and she feels that she does not want to marry the fisherman. But an episode changes her mind, the father gives his consent, and the young couple are united. As said before, the whole trouble with the picture is that it is too slow in action. G.

Old Jim (Edison, April 8).—When suspense is rated as one of the principal ingredients of a picture, suspense should be made as firm and gripping as possible, and the suspense in this picture is not firm nor gripping. It is weak, principally on account of the scarcity of flash scenes. Old Jim Short, a reformed drunkard, is still mistrusted by his former employer. On an afternoon when approaching the quarry to see the big blast, he catches sight of his employer's little daughter at a point of serious danger. Unheeding the blast about ready to explode, he rushes in and covers the child with his own body just in time to save it. This explosion is a poorly managed piece of business and fails to impress. The spectator should have been informed more clearly how the child came to be left in the danger zone, and how the old man happened upon her while the others were so far away. The story itself is not without a certain amount of heart interest. Old Jim, through his drinking causes his son's engagement with the employer's daughter to be broken off. James, the son, is the boss of Pearson's stone quarry. In time, however, the old man determines to live better, and succeeds though no one will have faith in him, and the employer refuses to allow his daughter to become engaged to the son. More flash scenes, showing the approaching child, the burning fuse, the pursuing Jim, and the horrified crowd would have increased the suspense. Robert Brower plays the father, Mabel Trunnelle the daughter, William West Old Jim, and Augustus Phillips the son. Mr. West makes a sympathetic character of Jim. Bannister Merwin is the author of the scenario, and George A. Lessey is the director. The plot has been constructed so as to make the story interesting with a good moral. G.

The Wardrobe Lady (Essanay, April 8).—Eleanor Blanchard, in this photoplay of strong appeal, shows that she is capable of doing something besides eccentric character work. As the old maid who is afraid to be left alone, her expression is effectively sincere and intelligent. John Steppling enacts the lead male role, lending to it a refined touch of humor that balances well with the spirit of tragedy which enters his life. He is bashful, lacking the courage to openly ask his sweetheart to marry him, and so takes refuge in a letter. The old maid sister receives the letter, and fearing that her younger sister will leave her upon the world without resources, neglects to deliver it. Believing that he has been refused, the young man departs to another city to take charge of a business. Years roll by, and fate, in a peculiar and dramatic way, brings the two together. An explanation is made, and the lovers are left awaiting the arrival of the minister. Care has been taken in constructing the plot to have it reasonable throughout, and also to make the old maid sister consistent without being antagonistic. One senses the wrong she does and yet cannot wholly condemn her; rather does she excite pity. It is, perhaps, the best drama among this day's releases. G.

Robert Hale's Ambition (Selig, April 8).—It has a worthy theme, but the plot does not carry the theme home with much conviction; the story is fearfully slow in getting under way. Yet the plot is not solely responsible for the lack of "punch." Vera Hamilton, while always sincere, does not look or act the part of the mother. One feels that she is too young—a fact which shows through the make-up, and, again, the photography is uneven and inefficient in spots. Particularly is the latter true of the sweatshop scene. The old mother working over her machine dreams of her boy in school and his wonderful success; as a matter of fact the boy is having the time of his life with cards and drink. He writes for more money, saying that he has broken his leg. The mother mortgages her home, and goes to the city to attend him, only to find that he has deceived her. The boy, when he finds all that his mother has done for him, repents and makes his sole ambition that of supporting his mother. There is something tame and lean about this dream the mother has of the school; the scene is not very realistic. Norman Fowler enacts the role of the son commendably. G.

Alixe, or the Test of Friendship (Vitagraph, April 2).—One is impressed by the acting in this picture, a society drama dealing with a woman's rebellion at the indifference shown by the man she loves and the success-

CURRENT PRODUCTIONS BY EDISON DIRECTORS

J. SEARLE DAWLEY — Master and the Man; The Well Sick Man; The Twelfth Juror
NEXT—Hulda of Holland—April 21

C. JAY WILLIAMS — The Unprofitable Boarder; Rule Thyself; Jones Goes Shopping
NEXT—Seven Years Bad Luck—April 17

CHARLES J. BRABIN — A Way to the Underworld; Between Orton Junction and Fallonville; The High Tide of Misfortune
NEXT—The Blackjack Bargainer—April 26

WALTER EDWIN — With the Eyes of the Blind; The Duke's Dilemma; The Man Who Wouldn't Marry
NEXT—When the Right Man Comes Along—April 28

GEORGE A. LESSEY — The Elder Brother; Inventor's Sketch; Old Jim
NEXT—The New Pupil—April 15

States Selling Fast
TWELVE MORE SOLD LAST WEEK

HIAWATHA

A Picture Masque in Four Parts

The best Theatres want to book it

Wire or Write Now

F. E. MOORE, 1212 Times Bldg., New York

ful intervention of a friend in saving the girl from dishonor. Helen Gardner fascinates us with her wonderful charm and exquisite acting. Harry T. Morey, as the evil friend, is an imposing figure. Earle Williams and Harry Northrup are seen in the other roles and their support is all that could be asked for. In some respects it is one of the most finished productions, especially so far as the acting is concerned, that we have seen, but there is that in the story which is vague, illusive. The relationship between Alice and her evil friend is not established. The introduction of the shooting escapade was evidently meant to lend flavor to the picture. It was unnecessary and cheapens the tone. Eugene Mullin is the author and William V. Ranous directed it. G.

Checkmated (Vitagraph, April 1).—It is the sort of well seasoned drama that will make a broad appeal, not because it possesses a theme vitally important or fresh, but because it has a plot that is clear and a situation of suspense and interest, besides a pleasing current of love. The picture is keenly alive with action and clever acting. Florence Turner assumes the lead role of Betty, the girl who does the checkmating, saves her friend from being victimized, and in the end wins his heart and hand. Herbert L. Barry and L. Rogers Lytton are seen in the roles of the swindlers. Betty, though well born, is forced to work as a stenographer to support her invalid mother. Cecil, a young man, comes into a large fortune and is immediately marked by the "sharks." Penton, who has previously known Cecil, induces him to go into business with him as a means of simplifying the matter of bonding. Betty secures a position in their office, and here the story really commences. The young man has been attentive to the girl, but during his absence on a vacation she is discharged because of her refusal to permit attentions from his partner. Penton has secured a number of signed blank checks from Cecil, and he joins his partner in crime to fill them out. Betty happens into this office accidentally in looking for new work, and overhears their conversation. She contrives to hide the checks, makes her escape by lowering herself from the window with a rug, and telegraphs to her former employer. He returns in time to thwart their plans, and his gratitude turns to love for the girl. Larry Trimble is the director, and W. L. Tremayne the author of the picture. G.

The Price of Gold (Essanay, April 2).—The folly of a woman who sells her love is a theme that inspires the pen of many authors, and there generally is a great opportunity for the leading lady in big emotional moments, when she fully realizes all she has lost. Such a big moment do we have in this splendid picture. It matters not if you have seen the same theme in a million other plays. This picture carries with it a touch of the modern. The girl in the story has a sweetheart, a struggling young fireman, who loves her, but she has high notions and is unsatisfied with her lot—we suspect that she is lazy. Anyhow, she discards her sweetheart to marry a rich fellow from the city—she being rather pretty—and time speeds its way. Five years pass. She is tired of society, and her life is empty for the want of children. But it is not till after a visit to her sister's modest home that she fully awakens to the price she has paid for wealth. G.

The Duke's Dilemma (Kalem, April 2).—What this picture needs is a situation. There are several opportunities for the author to work in a few clever ones, which he has failed to take advantage of. Even Charles Ogle's gyrations and overdone facial expressions do not create the humor necessary for a good farce. The duke, played by Marc MacDermott, in order to make a favorable appearance at the visit of his prospective wife and her parents, hires a troupe of actors to pose as his court people. The grandees arrive, and are introduced to the players, who carry off their roles so well that the ambassador and his wife both become entangled in mild flirtations. Yet nothing comes of this except that the manager of the troupe gently informs the ambassador of the deception, after the signing of the marriage contract. At first the old fellow is annoyed, but soon appreciates the joke. Richard Ridely is cast as the ambassador, and Mabel Trunnelle plays the leading lady of the theatrical company. Charles Ogle is the manager, and Gertrude McCoy plays the princess. The costuming is delightful, as also are the settings, but still it is a rather dull affair. Walter Edwin is the director of the picture. F. Herbert is the author. G.

Pathe's Weekly (Pathe'play, April 7).—Important among the events shown in this issue of the Pathe bill of current news, are these: The whaler *Karluk*, in which the explorer Stefansson expects to return to the Arctic, now in San Francisco, Cal., ready to leave for a three-years' cruise; the band of Blackfeet Indians brought to the land show by the Great Northern Railway, encamped on the roof of the Hotel McAlpin, where they held a reception for the children guests of the hostelry; Denmark accepting its site at the Exposition Grounds at San Francisco, Cal., and the rowing crews of the Washington State University now training every day on the river in preparation for the coming racing season. As an added feature, the Mutt and Jeff drawings continue to amuse. G.

Bunny's Honeymoon (Vitagraph, April 7).—John Bunny, Dorothy Kelly, and Wallie Van join hands in making this picture amusing and at times uproariously funny. Of course Frank Thomas, the author of the comedy, or rather farce, must be credited with some of the picture's success, as also must Wilfred North, the director. But Wallie Van and John Bunny first and Miss Kelly second, are the ones who furnish the spirit which sends it over. Somewhere we have seen the same idea used for this farce in a magazine story. The principal situation is the awakening of Baldwin (Wallie Van), to find a blushing bride (John Bunny) in bed with him, and a tribe of boisterous children in the next room. Wallie has been drinking too much, and his girl's father—Charles Eldridge plays the part in an approved way, and we must not forget him—tells him that he must cease if he expects to marry into the family. Wallie decides to quit, but what is a man to do when it means treating to drinks or losing a nice real estate sale. Naturally he breaks his pledge, and he is found intoxicated. The girl appeals to her foster father (Bunny) for assistance. He responds, and, after a search of the cafes, finds the young man, takes him home, and then tries a plan to cure him. Wallie, of course, believed that it was an awful dream, this finding himself a married man, and it wasn't half so funny to him as it was to the spectator. G.

The Stolen Bride (Biograph, April 7).—Another photoplay of a dashing, penetrating nature, produced under the direction of Tony O'Sullivan. It is the expert technique adopted in the arrangement of the plot and scenes that is responsible more than anything else for the picture's strength, suspense, and appeal. Acting and settings, of course, are above criticism, as also is the photography, but the theme itself is rather ordinary. Two men, the overseer and an employe, are in love with the orange grower's daughter. Though the employe is a married man, he forces his unwelcome attentions upon the girl and is discharged in consequence. He vows vengeance upon the overseer, and on the day of his wedding kidnaps the bride, and carries her off to a cave in the mountains, where she is rescued by her husband and his friends. In punishment, the men bury the villain alive in the cave, covering the entrance with rocks and leaving him tied hand and foot. It is his sorrowing wife who happens upon the spot and releases him. The awful fright seems to regenerate the man, and together the couple depart to start life anew. During this kidnapping, chase, and the death of the employe's child, the suspense and pathos make themselves felt, and the spectator forgets at the time certain portions of the action which lack, perhaps, reason and sufficient motive. There is the question as to how this wife happened upon the cave; in fact, how or why she came to leave her house at all. With the bundle in her hand it would seem that she was deserting her home, but her reasons for doing this, or roaming about aimlessly, are hardly made clear. And then one is somewhat at a loss to know just why this employe carries the girl to the cave in such a brazen manner. Aside from minor defects in the logic of the story, the picture is highly commendable. G.

COMING EDISON FILMS

SEVEN YEARS BAD LUCK

By Alice Williams. Release No. 7299, Wednesday, April 16th.

Instead of hiding in a bomb-proof cellar for seven years after breaking a hand mirror, a skeptical citizen tempts fate. Calamities happen to him with such startling regularity that when his wife presents him with twins he tries to hang himself—but his dog steals the rope.

THE MAN FROM THE WEST

By Mrs. Frances M. Wright. Release No. 7299, Friday, April 18th.

Coming East to avenge his father's financial ruin, a young man drives his old enemy to the wall, but promises to save him if he can wed the old man's daughter. The bargain made, the young pair soon hate each other and things develop into a strong climax.

THE TWELFTH JUROR

By Benjamin F. Wilson. Release No. 7300, Saturday, April 19th.

Harry Baker's love for a charming California girl leads to a hand-to-hand encounter with his rival. When the latter is found dead with Harry's pruning knife beside him, Harry is convicted of murder until one of the jurors breaks down and confesses his guilt.

HULDA OF HOLLAND

By Charles Menges. Release No. 7301, Monday, April 21st.

Hulda, arrayed in her wedding gown, goes to show her finery to her grandmother. She is caught in a terrible storm and does not return for the wedding, but the searchers find a soaked and mud-stained figure whose hands have stopped a leak in the dyke.

AN INNOCENT INFORMER

By Guthrie R. Kelly. Release No. 7302, Tuesday, April 22d.

A young girl unwittingly exposes her father's moonshine outfit, to win the reward for her lover. When she discovers what she has done, she forces her lover to rescue the old man from the attacking revenue officers. He does so, but is badly wounded in the fight.

HIS UNDESIRABLE RELATIVES

By Mark Swan. Release No. 7303, Wednesday, April 23d.

The newlyweds are pestered to death by hubby's prying relatives—a marvelous collection of freaks. They are driven all over the house in search of a quiet nook until the cook breaks out with a terrible rash—cranberry sauce—and the relatives stampede for parts unknown.

THE HIGH TIDE OF MISFORTUNE

Being the tenth story of "What Happened to Mary." Produced in collaboration with "The Ladies' World." Release No. 7304, Friday, April 25th.

Mary's uncle and his son are released from jail and they discover, through Billy Peart, that she is in the Salvation Army mission. She is tricked into boarding a schooner and carried off to Martha's Vineyard, but escapes in a small boat and rows to the lighthouse.

A SPLENDID SCAPEGRACE

From "A Blackjack Bargainer," By O. Henry. Release No. 7305, Saturday, April 26th.

Having dissipated away his entire fortune and sold his home, Yancey Gorse finally sells the family feud to an old mountaineer. But Yancey's old enemy befriends him and, in return, he shields him from the new enemy, receiving the bullet which was intended for him.

WHEN THE RIGHT MAN COMES ALONG

By Mary Fuller. Release No. 7306, Monday, April 28th.

Scorning all things feminine, an extremely progressive young woman plunges into business, develops a near-male style of clothes and becomes as mannish as possible. She laughs at matrimony until He arrives and then all her mannish ways are thrust aside in her efforts to charm him.

THE ORPHAN

Release No. 7307, Tuesday, April 29th.

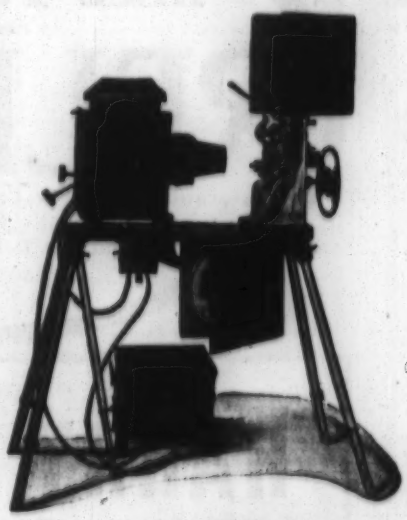
The black sheep of the family dies, leaving his little daughter in the care of a younger brother who is engaged to be married. The little stranger is the cause of a breach between the lovers, but her illness brings them more closely together than they have ever been before.

A RELUCTANT CINDERELLA

By Alice Williams. Release No. 7308, Wednesday, April 30th.

A pinching slipper, removed under the table during a dinner-dance, gets a debutante into all sorts of embarrassing predicaments before she finally recovers it from one of the men. She conceals her slipperless foot until he lets a mouse loose in the room. That is too much.

LENGTH OF EACH FILM, 1000 FEET. POSTERS WILL BE FURNISHED FOR ALL FILMS



Price, with Rheostat, 110 volts, 24-40 amperes, $225.00
Price, with 110 volt, 60 Cycle Transformer, 245.00

THE EDISON KINETOSCOPE

Underwriters Type "B"

FEELING downhearted? Moving picture business no good? You're wrong. Get an Edison Kinetoscope in place of the machine you now have—show clear, steady pictures instead of the kind that jump and tire people's eyes—and you'll have a mighty profitable show on your hands.

And the Edison Kinetoscope does more than just draw the crowd. It stops the leaks. It cuts the upkeep cost 'way down to almost nothing. It MAKES profits and lets you KEEP THEM. That's why so many men who started in business with a cheap machine have switched to the Edison Kinetoscope. You switch, too. Write to-day for Catalog 500 and a copy of the Edison Kinetogram.

THOMAS A. EDISON, Inc.

267 Lakeside Ave. Orange, N. J.

CHARLES M. SEAY

Edison Director — Current Releases

A $100 ELOPEMENT - MAY 5
AUNTY AND THE GIRLS - MAY 7

L. B. CARLETON

Director Lubin Stock Co., Philadelphia, Pa.
Permanent address, 304 W. 102d St., N. Y. City

CLASSIFIED M. P ADVS.

RATES, CASH WITH ORDER:

20 words, or less cost, 25c. *Additional words, 1c. each. Four-time orders will include a fifth insertion, free of charge, on request.*

EXCHANGE—6 A1 reels film, including 2 specials, for machine head. Address L. Weil, Star Theatre, East Brady, Pa.

FIRST-CLASS old established moving picture house to let; 10,000 population; at a reasonable rental. Goldberg Bros., Glen Cove, N. Y.

DO YOU WANT A BRITISH AGENT? I can accept Sales Agency on commission, for Motion Picture Producing Corporation, unrepresented here. Central Showrooms. Will deposit security, and furnish Banker's reference. Ernest Stevens, 64 Hornsey Lane, London, England.

REVIEWS OF UNIVERSAL FILMS

The Lineman and the Reformer (Mecca, March 22).—As a new, an original situation in a photodrama, we have a telephone lineman on top of a telephone post intercepting a communication between a kidnapper and a grafter, respecting the whereabouts of a rich reformer, the father of the lineman's sweetheart. Because the situation is rather unique, the picture has considerable interest, yet it is doubtful whether the author has made the most of his opportunity. The action is not smooth; the climax has been led up to in a slipshod manner. The author has not failed in supplying motives and reason, but the main idea, the big idea of this boy's chance to save the father and thereby win the girl has been neglected. From the time the boy leaves the line until he enters the secret hiding place with the policeman there is a complete lapse. G.

The Darling of the Regiment (Bison, April 12).—Two reels that combine realistic scenes of Indian camp life, battles and a rather rapid story, so far as the reviewer could get it without subtitles. The colonel's little daughter is captured by Indians, and is finally rescued after considerable bloodshed and smoke. It is to be hoped that a subtitle will clear up the question concerning the fate of the girl who is wounded and also the officer. The photography is acceptable, and the action in the war scenes is excellent. G.

By the Curate's Aid (Mecca, April 5).—It is possible that the burlesquing of this minister may offend some, and there was really no need at all of burlesquing him; the spirit of the farce does not call for it. Intending to marry his daughter to the son of a minister, his old friend, the father objects to the attentions of the visiting actor. However, the girl knowing her own mind elopes with the youngster, and they arrive at the station as the young minister, the prospective bridegroom, arrives. The pair compel him to perform the ceremony without a license. Later, the father advertises that he will pay $500 for knowledge concerning his daughter. Disguised, the son-in-law secures this reward—returns it, and after some wheedling the father is forced to forgive and receive the young pair. Scenes showing the elopement which takes place at night should be tinted. The principal situation of this farce is the young minister, whom the father has picked out as his choice, marrying the elopers. One is inclined to feel that more could have been made of the situation. G.

An Affray of Honor (Nestor, April 10).—It is listed as a drama; it is a comedy first and last—a comedy that is based upon an hoary old from usage. But forgetting this fact, if the picture maintained a well balanced story, and if the acting had been farce and not inclined so much to travesty or burlesque, one might have found considerable humor in it. The action is slow in getting started—there is not sufficient business and motive to bring one up to the climax of the duel and the introduction of the husband. We have seen the same sort of a duel before made quite funny—this one is absurd and pointless. And after the real story is finished, one has a curiosity to know what happens finally to the young couple who have really been forced into the story without properly belonging there. The girl's uncle kicks the young fellow out of the house and there it ends. One must make an exception relative to the acting, however. The role of the aunt was well handled and she proved quite the most amusing feature of the picture. G.

Pure Gold and Dross (Rex, April 12).—While there is a fair amount of human interest in this one-reel picture, it lacks freshness of theme and crispness in the plot. The girl wife longs for the East and the stage—this longing should have been more emphasized—and when a chattering neighbor enters and informs her that her husband is inconstant she leaves. Hardly has she returned to the stage when she tires of it and decides to go back to her husband. Truly, this girl is a capricious creature. If, in the first place, she mistrusted her husband and believed him guilty, then she should have had a more sufficient cause for returning to him. But the trouble is at the beginning, when, without any substantiating evidence, she accepts the neighbor's word and leaves. The husband's guilt should have been more clearly defined in her eyes, and when she did return there should have been some compelling motive. By reading the synopsis of the story we get the information that the husband sells his mine for a piece of property on which he subsequently finds gold. This is not told in the picture so that the spectator gets it. The husband has been acted in a vigorous manner—his scenes of emotion and grief are strongly effective. Wilfred Lucas is cast in this part. Ethel Grandon plays the wife with the essential restraint—her art is most gratifying, but it is a difficult role to make sympathetic. G.

The Elixir of Youth (Powers, April 9).—Rather a dull travesty dealing with the efforts of two rival hotel keepers to outdo each other in business. One keeper secures a famous doctor for his guest. The other hires an actor to pose as a count to attract trade by stopping at his hotel. His rival casts a case of rotten eggs into his well, and his guests are about to leave when the doctor from the neighboring hotel tastes the water and announces that it is excellent for its medicinal qualities. When it would appear that the owner of the ill-smelling well was about to secure all the trade, the rival reveals the secret of the eggs. If less time had been wasted with the exposition and the business at the station, and more spent in an effort to develop complications and situations arising out of the presence of the eggs in the well, chances are the humor would have been greatly increased. G.

Going for Father (Eclair, April 18).—Father sits and plays cards and drinks in the back of the saloon on a Saturday night when he ought to be home. Mother sends first the daughter, then the baby, to bring him home. Daughter and baby become engrossed with the music in the place and stay. Next she sends another of the children, and this child stays. Then grandfather goes, and when he fails to put in an appearance grandmother goes. They all find attraction in the saloon, and when mother herself comes to investigate she discovers grandmother on the table dancing, baby seated on the piano, and the rest jumping around the room. A policeman is compelled to interfere in the riot that follows. In spite of the fact that women and children being tolerated in the back of a saloon seems improbable, the comedy is entertaining and at times laughable. It has a point. G.

Lena's Flirtation (Champion, April 14).—There are laughs over the nonsense in the barber shop. The farce, as a whole, amounts to little. Lena is courted by the male boarders at the house where she works. One is a barber. She tells the others that if they expect to marry her they must make themselves handsome. They visit the barber to achieve this, but the barber, to enhance his own chances, proceeds to make them anything but handsome. And the barber wins out. G.

The Book of Verse (Rex, April 20).—Vainly she has sought to sell her father's verses. At the office where she works as a stenographer the verses are picked up among other papers one day and carried to her employer. He reads one of them before returning the script. Later a young society woman, in love with the employer, secretly buys the verses from the girl and has them published under her own name. She sends a copy to the employer, hoping that it will influence him in his attentions. He reads the verse that has remained in his memory, and instead of pursuing the course the society woman expected, he denounces her and turns to the girl employed by him. It is a quiet, entertaining little story. The actor playing the role of the father gives rather a poor interpretation, however, throwing a blemish on the scenes rated to be pathetic. G.

The Fear (Powers, April 11).—In the acting of the young husband of this story, who imagines he has killed a friend, we have the strongest virtue of the picture. On occasions he is somewhat melodramatic and too strenuous, but it gives the picture what grip it contains. Between two young men, out in the woods, a quarrel arises over who shot a rabbit. Following this, at the hunting lodge, a fight ensues—one of them sinks to the floor in a faint. His friend imagines he has killed him and rushes out into the mountains, to roam about all night, to be found eventually in an exhausted and helpless condition by his wife. The sub-title preceding this is a bit inane, rather weakening the situation. When the husband learns, after being carried back to the lodge, that he has not killed his friend, he falls upon his shoulder and weeps out his thanks and apologies. The actor acquits himself in this scene splendidly. G.

A Friend of the Family (Rex, April 17).—In A Friend of the Family we have a situation which has been used time and time again in other photoplays, yet seldom successfully. One is confronted with the difficulty of making a consistent character, one which can be tolerated, out of a husband who tires of his wife and devotes his attentions to another woman, and in this case an adventuress. In this picture there is only one person one feels sympathy for—the wife. The husband is a cad, and even though he does repent one feels nothing but disgust at the thought that he is returning to his young wife, who still believes in him and does not know the lie in his soul. These gossipers, who deem it their right to inform the wife that she is being deceived, are conventional tools and do not add to the consistency or freshness of the picture. Our friend who takes it upon his shoulders to break off the attachment between the husband and the woman appears more as a busybody himself than a friend who unselfishly sacrifices himself. His relationship with the family is not sufficiently established—his motives seem too personal. The acting is acceptable, but the picture is only an inferior affair. G.

Blood Will Tell (Imp, April 14).—It is not often that Herbert Brenon, the director of Imp pictures, appears in an important role. In the part of a worthless brother, the central figure in this story, he shows himself capable of interpreting intelligently a character that calls for much. His work is clean cut and finished. There is little doubt that the situation where the detective apprehends his weak brother could have been vivified and strengthened if, instead of chancing upon the crime of the brother, the detective had been sent out to run down the criminal, only to find at the last moment that it was his brother. The suspense would have been greater, and the surprise of both men at learning the identity of the pursuer and the pursued would have been of value. Knowing his brother guilty of theft, the detective is about to take him to jail when the other interrupts. His love overrides his sense of duty and he allows the boy to go free, after putting the policeman on the wrong scent. Some more urgent motive should have been shown to explain the detective sending for the policeman when he had the boy completely under his control. G.

The Laplanders (Gem, April 15).—Companion piece to Billy Turns Burglar. There are some interesting scenes of sledge driving and reindeer, but the way the deer are roped and dragged along in the snow savors of cruelty. S.

Billy Turns Burglar (Gem, April 15).—Billy's attentions to the girl of his heart are rejected by the young woman's father. "When you have $2,000 you can marry my daughter," he says. This idea has been used at least a few times before. In fact, it is almost due for a pension. Billy starts to try suicide and finally decides to become a burglar. He holds up two men who have just robbed the girl's home. Father arrives. Billy is congratulated and is given a $5,000 reward. There is no explanation for the way the father came in an automobile following the burglars. If he knew his home had been robbed he would have released his daughter, who remained gagged and bound until the final scene. If he didn't know of the robbery, the way he followed the crooks is a mystery. But Billy Turns Burglar is just a farce. It lacks the element of being at all funny and even Billy Quirk as the hero does not aid the piece. S.

Why the Ranger Resigned (Frontier, April 19).—There are some remarkably fine views of rugged Western scenes in this film play. The story is mere melodrama. Maria, a Mexican girl, rejects Maceo, a wealthy Mexican, because she loves Bob Moore, a Texas ranger. Maceo clenches his fist, Anna Held's his eyes, and plots revenge. Maria's father, Garcia, is to take some cattle secretly across the border that night. Maceo tells the Texas rangers. Maria overhears and goes to warn her father. She is mistaken for a rustler by Moore and shot, although not seriously. Moore allows Garcia to escape, resigns from the rangers, and wins the Mexican girl's love. The story does not convince—it is just conventional Western melodrama. Characters find notes, overhear conversations, and plot revenge in typical time-worn fashion. But the choice of scenery is excellent and the actress who plays Maria has promise. S.

His Romantic Wife (Crystal, April 20).—Discovering that his wife is trying to make him jealous by flirting, hubby gives the wife and the "affinity" a scare by putting up a fake duel with blank cartridges. Hackneyed in theme. The way the actress who plays the wife tries to shoot herself with the blank cartridge revolver, and at the same time tries to make it safe and realistic, is about the only funny thing in the half-reel. S.

BUSYBODIES

Until you have the exclusive KINEMACOLOR rights for your town—*don't stop trying!*

Without it—there is a great possibility of your being a poor *second*—and seconds usually *sell cheap.*

BE FIRST!

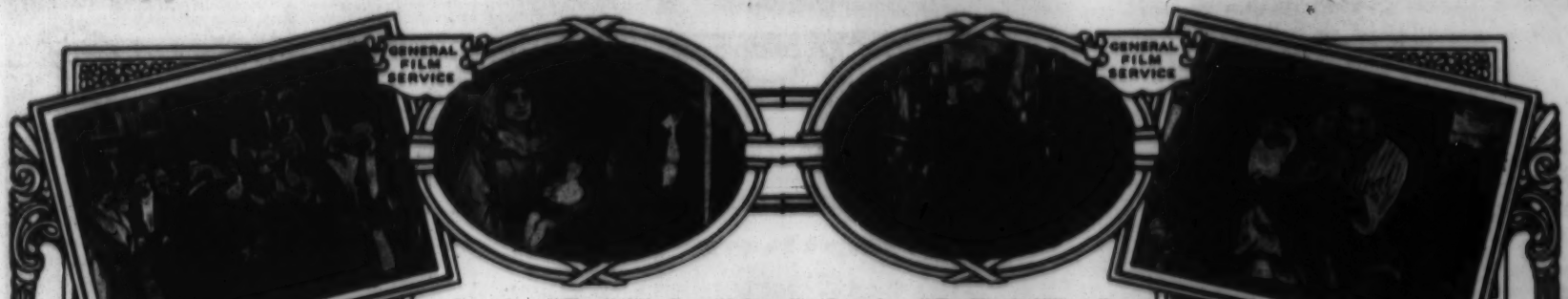
KINEMACOLOR COMPANY
1600 Broadway
New York City

Wednesday, April 16th
A Splendid Legitimate Production of
HELD FOR RANSOM
In 2 Reels and 52 Scenes
RELIANCE
A Beautiful, Romantic Drama of the Kentucky Mountains
Staged by Oscar C. Apfel, with Irving Cummings and the Reliance Famous Players.
ANOTHER ARTISTIC TRIUMPH!

—FOURTH YEAR—
HARRY C. MYERS
LEADING MAN
BARRY O'NEIL
Director
Lubin Manufacturing Company

EDWIN AUGUST
Feature Player
VITAGRAPH CO. OF AMERICA
Address above, or care MIRROR

IRVING CUMMINGS
LEADING MAN
RELIANCE CO., 540 West 21st Street
Recent Releases—FIRES OF CONSCIENCE; HELD FOR RANSOM; DON CAESAR DE BAZAN; MEN WHO DARE (Direction Oscar Apfel)



Scene from "The Wrong Road to Happiness." Scene from "The Artist's Great Madonna." Scene from "The Miser's Millions." Scene from "The End of the Quest."

General Film Service
Has More Friends Today Than Ever

and more than twice as many as any other. It is making new friends every hour. Exhibitors in great numbers are responding to its bid for popularity and are contracting for General Film Service, secure in the knowledge that it brings them the films that make for permanently successful theatres. And they know, too, that General Film Service is regular—strictly "on the job" every day and fifty-two weeks out of the year.

FOUR MULTIPLE-REEL FEATURES PER WEEK AT NO EXTRA CHARGE

is one big feature of General Film Service. And they are features in every sense of the word, too. Here are four samples:

For Saturday, April 19th

"THE WRONG ROAD TO HAPPINESS"

Pathéplay in Two Parts

A village girl comes to the fork in the road of life and chooses the path that leads to the attractions of the city. The love of her salesman-husband is a passing fancy, however, and too late she discovers that she has chosen the wrong road. She goes back to the little village for a last glimpse of her home. The next morning her father and the country lad who first loved her find her dead body down by the sea.

For Monday, April 21st

"THE ARTIST'S GREAT MADONNA"

Vitagraph Drama in Two Parts

An artist, ambitious to paint the greatest of all Madonnas, searches the world over for a suitable model. One escapade follows another. The object of his search is almost within grasp a dozen times. Finally he returns home, heavy of heart and broken in spirit, and there to his great astonishment and joy, he finds his Madonna in the person of his own wife!

For Wednesday, April 23d

"THE MISER'S MILLIONS"

Cines-Kleine Drama in Two Parts

The miser hoards his wealth, and guards it in cunning fashion. His butler discovers its hiding place, and in the quarrel which ensues the miser is accidentally killed. After serving a long term in prison, the butler rescues the miser's heirs from poverty by leading them to the hidden wealth. There is a pretty wedding, and although he is not one of the principals, the old butler finds joy in the thought that he has made two others happy.

For Friday, April 25th

"THE END OF THE QUEST"

Lubin Drama in Two Parts

A story that begins in Italy with Rosa and Pietro happy in anticipation of their coming marriage. Then it shifts to New York whence Rosa and Guiseppe, an Americanized countryman, have flown. Pietro is in pursuit, but finds the problem of locating Rosa in New York not an easy one. They meet later, after Guiseppe has deserted Rosa. From the effects of ill treatment she dies and her child is adopted by Pietro. Years afterward Pietro and Guiseppe meet face to face, and when the former would have revenge, the little girl intercedes. But the fright of meeting the man whom he knows has been pursuing him for years is too much for Guiseppe and he falls dead. In the tableau, a vision of Rosa appears as a fitting climax.

GENERAL FILM COMPANY, 200 Fifth Avenue, New York

MUTUAL FILMS

Pedro's Revenge (Majestic, April 15).—For disapproving the advances made to his sweetheart and fighting with two farm helpers, Pedro is discharged. Subsequently he saves the employer's daughter from being robbed by these two helpers after a somewhat exciting ride, and in consequence is reinstated. Rather overdone and at times unnecessarily melodramatic, but withal an entertaining film. G.

Temperamental Alice (Excelsior, April 7).—"Alice is miffed at his indifference," one of the sub-titles to this comedy, is not the sort to encourage on the screen. Besides being vulgar slang, it is probable that few spectators, outside of New York, would appreciate its meaning. Depending more on the cleverness of the players than upon any situation for its humor, this comedy falls rather flat. The plot is arranged around a boy, who, acting as the companion to an invalid man, refuses to encourage the advances of his employer's daughter. G.

The Night Riders (Majestic, April 8).—A photoplay, always interesting, sometimes thrilling having as its aim to illustrate the injustice often done negroes in the South. In the directing some improvement could be made—too much of the detail business is crude. A case in instance is where the suspected negro is released from the tree where he has been tied. He isn't released—he simply walks away. The pursuit of this black is immensely vivid and exciting, giving an opportunity to show some exquisite settings. The photography is all that could be asked for. G.

The Half Wit (Reliance, March 29).—In substance, this play resembles many others of the kind where the hero sacrifices himself for the woman he loves, except that in this case the hero is a half wit. Something repellent is found in the depiction of such a character. An imbecile, at best, is an unpleasant being to observe, and to give him normal instincts of love and force his unpleasant face and unhealthy antics constantly before our eyes is not entertaining. And the actor playing the half wit has over accentuated his make-up to add to the unpleasantness. The construction of the plot is open to criticism. G.

A Study in Sociology (Majestic, April 1).—When the play commences the spectator is led to believe that he is to be treated to something outside of the commonplace photodrama, but as the plot progresses the author shows the inability or disinclination to make of his theme anything other than an ordinary, trite affair where a scheming nephew attempts by evil means to secure the fortune which rightly belongs to his cousin. When this girl—we know too little of her—accepts the position as housemaid in the boy's family to further her study in sociology, we take the announcement for what it is worth—but nothing comes of all this business and trouble of getting her there. She might as well have been a maid already employed in the house. We see one of the butlers trying to make improper advances towards her, and the accusation and the dragging of the girl to the police station where the real offender is brought to justice. But why the sociology? It is simply a tame piece of intrigue. The photography is below standard. G.

A Romance of a Fisherboy (Excelsior, March 31).—"But the tide brought her back to him," is the subtitle to the last scene of this somewhat unusual little drama, and in a consistent manner the tide lives up to the announcement. While the general theme is a trifle conventional—a wife used to the gay life of society who leaves her simple home and husband to return later—the picture has the virtue of being interesting. The action, spanning rather a long period of time, is inclined to be rough and disconnected. Such things as chance meetings and convenient incidents should be discarded for something more cogent, more plausible. To have made the meeting of this wife with her former sweetheart appear inevitable would have given strength to the situation. G.

A Dollar Did It (Keystone, April 17).—According to the usual trend of the Keystone comedies, this picture possesses rapid-fire, hasty action. Its laugh producing qualities are many; at least for those who enjoy the Keystone comedy burlesques. Photography is good and the business and situations are exceptionally clever and refreshing in their originality. The trouble commences over a game of poker between two neighbors. While the men are quietly engaged in their game in one house their wives are happily conversing in the other house. When the wives look across the lot and see their husbands fighting they start fighting, too. After some nonsense with brick throwing a box of dynamite is brought in. The men commence to play a game of catch with it, in an effort to blow the other fellow into a new world. Finally one does drop it, and the explosion which follows is genuine. Through a clever piece of photography the unlucky catcher appears buried alive with only his feet projecting. G.

The Changeling (Thanhouser, April 11).—In search of his ball, a youngster wanders away from his nurse into the railroad yards. He climbs into an empty freight car and is shipped off to a neighboring town, to be picked up by a workman and his wife. Meantime the father of the child has been searching everywhere, offering a substantial reward for its return. This advertisement falls under the eye of an adventuress who has a child that corresponds to the description in the paper. She takes her own child to the distracted father and manages to pass it off as his own. For a time she is successful in duping him, but the return of the real boy unmasks her. As the story stands, it is unconvincing. With sufficient time elapsing between the loss of the child and the appearance of the adventuress, the father's mistake in accepting her child as his own would not have appeared so impossible and absurd. And again, the return of the rightful son might have been improved upon. To make him run away from his guardians and travel the distance back to his home on foot is not exactly what the spectators look for. There is really little new in the idea, and the picture gives the impression of being hastily produced and written. G.

On His Wedding Day (Keystone, March 31).—Rollicking burlesque, cleverly executed by a company of players who are unsurpassed in this line of work. It is slap-stick nonsense, but the art is required to "put over" this sort of a picture. On the way to his wedding the groom allows his bouquet of flowers to be peppered by a kind friend. This stirs up a series of incidents, foolish, but uproariously funny. G.

LUBIN·FILMS

FIVE GOOD RELEASES A WEEK

"THE PAWNED BRACELET" 1000 feet — Tuesday, April 15th
A rich husband will not give his wife pin money

"THE RIGHT ROAD" 1000 feet — Thursday, April 17th
Another great Western Melodrama

"BABY'S NEW PIN" 400 feet — Friday, April 18th
The pin was found on the floor, Baby did not eat it

"BEATING MOTHER TO IT" 600 feet — Friday, April 18th
A game of hearts between mother and daughter

"A FLORIDA ROMANCE" 1000 feet — Saturday, April 19th
A beautiful tale of the Land of the Everglades

"BACK TO PRIMITIVE" 1000 feet — Monday, April 21st
A powerful and picturesque Indian romance

"A SLIGHT MISTAKE" 400 feet — Tuesday, April 22nd
But it was an awful mistake

"SUNSHINE SUE" 600 feet — Tuesday, April 22nd
The effect of a sunny disposition

SPECIAL TWO REEL FEATURES

"THE POWER OF THE CROSS" — Friday, April 18th
A two-reel Special, very dramatic and religious

"THE END OF THE QUEST" — Friday, April 25th
A powerful two-reel melodrama.

Rosa and Pietro were happy in Italy until Guiseppe Rocco with many promises decoyed the girl away and took her to America. Pietro followed and became owner of a barber shop. One night he found Rosa with a baby in her arms upon the street. Rocco had abandoned her, and in a few days she died. Five years later Rocco entered the barber shop and Pietro was about to kill him when the villain died of fright.

LUBIN 5 Color Posters—One, Three and Six Sheets
From your Exchange or A. B. C. Co., Cleveland, O.

LUBIN MANUFACTURING CO. PHILADELPHIA U.S.A.

FEATURE FILMS

(Continued from page 28.)

the father of the inhuman treatment she had been subjected to at the hands of her stepmother and her daughter. Following another stiff fight the Southern boys are completely victorious, and the colonel goes to his wife vowing vengeance. He forces her out of the house, declaring that the woman who cannot be a mother to his daughter cannot be a wife to him. Years roll by, the war passes and the young wife and husband are again united. (I).

War (Bison, April 15).—Another three-part spectacular Civil War drama. There are a number of battle scenes of death and elaborate action. They vary in effectiveness. One or two are remarkably good, notably a creek scene in which wounded soldiers tumble into the water and float away in the swift current. There are others that are not so good. Officers gallop back and forth waving swords like players in a polo game. In others infantrymen walk slowly across open fields, firing their muskets, giving the appearance of a sham struggle. But the battle scenes are the best part of the film, for there is little story, and that little does not convince. As a result the three reels are crammed with silliness of warfare, until the scenes, vivid as they are, lose their effectiveness. There is an opening scene of an aged veteran and his wife sitting at a table covered with toy soldiers. Then we are shown the veteran's life story. The Federals, under his command, seize the horses at the Southern girl's home. The girl protests, and tries to save her pet. Her temper fascinates the Union officer, and he prevents the seizure of the horse. Later he is wounded, and she protects him from capture. Her brother, a Confederate officer, drops a dispatch, saying: "Upon the delivery of the book section of ammunition train, we will take the war into the enemy's territory." The Federal officer rides away with the message. The brother learns of his sister's action, and commands her to fulfill a certain mission. She apparently rides about the country to spy upon the Union forces. In a confusing scene, she falls from her horse, an ammunition wagon is blown up nearby, and she is wounded. The brother and the Federal meet, and have a sword fight. She revives in time to prevent the Northerner killing her brother and faints again. Next we see her ill at home, watching a battle (apparently the Battle of Antietam) from her window. Then the Federal officer is sent as a prisoner of war to Libby Prison, while the girl goes as a spy to act as a nurse in a Northern hospital. The Federal officer escapes, and is in the Northern hospital, when the Southern officer, the brother, is placed in the same bed as a prisoner for treatment. The girl is suspected as a spy, and has some important documents in her possession. The brother pulls a revolver, and forces the Northerner to say the girl is acting under his orders. "Say you instructed her," he exclaims, "to get the plans or I'll shoot." Next we see the two together in their old age. The story is very improbable, and the action is many times confusing. The first dispatch about the "book section" had no real value to have caused so much ado. The word "book" is evidently an error, and will probably be changed. The Federal officer, a moment before, desperately wounded, could hardly have ridden away with the nurse. The way the girl spy tumbled from her horse and the subsequent action badies explanation. The way the prisoners fought each other to escape by tunnel from Libby Prison is not historically correct if we are to believe the accounts that the prisoners drew lots. The incident in the hospital is most illogical of all. A wounded prisoner would hardly have been placed in a hospital cot without having his weapons removed. S.

KINEMACOLOR REVIEWS

Water Babies.—A little study of natural history in its most interesting form—animals at play in surroundings as nearly approaching the natural as possible. Seals sporting in the water and jumping for food thrown to them, the clumsy hippopotamus, a playful group of polar bears, sea lions, and, most interesting of all, a frolic among the Russian bears.

The Bernese Oberland.—A travel picture showing some of the most beautiful spots in Switzerland, among them the Kursaal at Interlakes, with its garden and floral clock, the Jungfrau, the Murren, with its beautiful variety of scenery, and the Eiger Glacier.

Nathan Hale.—The principal events in the life of Nathan Hale are graphically depicted from the call to arms at Lexington until his hanging as a spy, with just enough of the tenderness of a love affair running through the story to hold the interest. The dramatic situations are good and capably handled. Hale is shown as the village schoolmaster, who is called upon to castigate the village bully. When the call to arms comes he joins the soldiers in camp, and is ordered to obtain information as to the number and location of the British troops. He obtains the information and on his return is recognized by the bully, who is in the British army. The papers are found on him and he is condemned and hanged as a spy. While historically the picture is correct in the main, the director has fallen into the trap which the best of them do not seem to avoid—the American flag. According to the best obtainable authorities Hale was hanged in 1776 and the flag was not adopted until 1777, yet the flag flies upon every available opportunity all through the picture.

F. J. B.

LICENSED FILM RELEASES

Monday, April 21.

(Rio.) The Left-Handed Man. Dr.
(Edison) Hulda of Holland. Com.-Dr.
(Kalem) The Sneak. Dr.
(Lubin) Back to Primitive. Dr.
(Patheplay) Pathe's Weekly No. 17. News.
(Selig) Canton, China. Sc.
(Selig) Alas! Poor Yorick! Com.
(Vita.) Mixed Identities. Com.
(Vita.) Gala Day Parade, Yokohoma, Japan. Top.
(Vita.) The Artist's Great Madonna. 2 parts. Dr.

Tuesday, April 22.

(Cines) A Heart of Steel. Dr.
(Patheplay) Winter Sports at Bodele. Sports
(Patheplay) Ancient Greece. Sc.
(Edison) An Innocent Informer. Dr.
(Ess.) The Unburied Past. Dr.
(Lubin) A Slight Mistake. Com.
(Lubin) Sunshine Sue. Com.
(Selig) Seeds of Silver. Dr.
(Vita.) The Mystery of the Stolen Jewels. Dr.
(Vita.) In the Good Old Summer Time. Com.

Wednesday, April 23.

(Cines) The Miser's Millions. 3 parts. Dr.
(Eclipse) A Four-Footed Detective. Dr.
(Edison) His Undesirable Relatives. Com.
(Ess.) The Rival Salesman. Com.
(Selig) Love, the Winner. Dr.
(Selig) Dollar Down, Dollar a Week. Com.
(Patheplay) The Outlaw. Dr.
(Salem) The Secret Marriage. Dr.
(Vita.) There's Music in the Hair. Com.
(Vita.) Crowd Attending Gods in Temple, Tokio, Japan.

Thursday, April 24.

(Rio.) A Rag-Time Romance. Com.
(Rio.) The Cure. Com.
(Ess.) City of Mexico. Sc.
(Lubin) The School Principal. Com.
(Melies) How Chief Te Bongs Won His Bride. Dr.
(Melies) A Trip to the Waitoma Caves in New Zealand.
(Patheplay) The Thwarted Plot. Dr.
(Selig) Lore in the Ghetto. Dr.
(Vita.) The Power That Rules. Dr.

Friday, April 25.

(Edison) The High Tide of Misfortune. Being the Tenth Story of What Happened to Mary. Dr.
(Ess.) The Deacon's Dilemma. Com.
(Kalem) The Phoney Singer. Com.
(Kalem) Japan, the Industrious.
(Lubin) Diamond Cut Diamond. Dr.
(Lubin) The End of the Quest. 2 parts. Dr.
(Patheplay) Our Feathered Friends.
(Patheplay) A Trip on the Seine, France. Sc.
(Selig) Arabia Takes the Health Cure. Com.
(Vita.) The Stronger Sex. Dr.

Saturday, April 26.

(Rio.) The Lady and the Mouse. Dr.
(Cines) Views in Liege, Belgium. Sc.
(Cines) Forgotten. Dr.
(Edison) A Splendid Scapegoat. Dr.
(Ess.) Broncho Billy and the Rustler's Child. Dr.
(Kalem) The Fighting Chaplain. Dr.
(Lubin) The Birthmark. Dr.
(Patheplay) The Count's Will. Dr.
(Patheplay) An Exciting Honeymoon. 2 parts. Dr.
(Vita.) A Fighting Chance. Dr.

UNIVERSAL COMPANY RELEASES

Sunday, April 20.

(Crystal) His Romantic Wife. Com.
(Crystal) Two Lunatics. Com.
(Eclair) Poor Little Chap. Com.
(Eclair) He Was Only Dreaming. Com.
(Eclair) Fire. Scientific.

Monday, April 21.

(Imp) The Regeneration of John Storm. Dr.
(Nestor) His Friend Jimmie. Com.
(Cham.) When Strong Men Meet. Dr.

Tuesday, April 22.

(Gem) Burglarizing Billy. Com.
(Gem) Against the Law. Com. 3 parts.
(Bison) Bred in the Bone. Dr.

Wednesday, April 23.

(Nestor) The Sheriff's Warning. Dr.
(Powers) When Dolly Died. Com.
(Eclair) Mathilda. Two parts. Dr.
(Univ.) The Animated Weekly. No. 59. News.

Thursday, April 24.

(Imp) A Sprig of Shamrock. Com.
(Rex) The Dragon's Breath. Two Parts. Dr.
(Frontier) The Daughter of the Sheep Rancher. Dr.

Friday, April 25.

(Nestor) For Her Sake. Dr.
(Powers) The Sham-Suffragette. Com.
(Victor) Loneliness and Love. Dr.

Saturday, April 26.

(Imp) Why Men Leave Home. Com.
(Imp) Pottery Industry.
(Bison) The Black Chancellor. Three parts. Dr.
(Frontier) The Old Maid's Last Attempt. Com.

MUTUAL FILM RELEASES

Sunday, April 20.

(Maj.) (Title not reported.)
(Than.) (Title not reported.)

Monday, April 21.

(Excelsior) The Man from the City. Dr.
(Amer.) Boobs and Bricks. Com.
(Keystone) Cupid in a Dental Parlor. Com.

Tuesday, April 22.

(Maj.) The Children of St. Anne. Dr.
(Than.) (Title not reported.)

Wednesday, April 23.

(Mutual) Mutual Weekly, No. 17. News.
(Rell.) The Hoodoo's Pearls. Dr.
(Broncho) Retrogression. Two parts. Dr.

Thursday, April 24.

(Amer.) When Jim Returned. Com.-Dr.
(Keystone) A Fishy Affair. Com.
(Keystone) The Bangville Police. Com.
(Mutual) Funnicus is Tired of life. Com.
(Mutual) Electrical Phenomena. Physics.

Friday, April 25.

(Kay-Bee) The Will o' the Wisp. Two parts. Dr.
(Than.) (Title not reported.)

Saturday, April 26.

(Amer.) Calamity Anne's Trust. Com.
(Rell.) A Woman's Honor. Dr.

THE HOUSE OF SELIG

Another SELIG Scoop

Charles H. Hoyt's Famous Rural Comedy

"A MIDNIGHT BELL" In Two Reels

The first production in Selig's exclusive series of remarkable HOYT comedy successes.

A FOUNTAIN OF RIOTOUS MIRTH

SOON TO BE RELEASED ON THE WAY WATCH FOR IT

April 28th ROSES OF YESTERDAY

The modern romance of an uncle and his nephew and an aunt and her niece. Delightful in conception and cleverly enacted.

April 29th HIRAM BUYS AN AUTO

A laughable farce comedy of automobile row. On the same reel with **CHINESE SCENES.** A continuation of the Selig series of Oriental Travelogues.

April 30th THE BURGLAR WHO ROBBED DEATH

A strong drama on the regeneration of a one time doctor who travels the primrose path downward till he becomes a burglar. Founded upon an incident in real life.

May 1st ABSENT-MINDED MR. BOOB

A delightful comedy satire excellently characterised. On the same reel with **SOME CHICKENS.** An educational subject showing some of the modern methods of chicken raising.

May 2d THEIR STEPMOTHER

A tale of the diplomacy used by "daddy's new wife" in her effort to win the love and affection of two little stepdaughters. Kathlyn Williams and "Baby" Lillian Wade are seen to advantage.

THE SELIG POLYSCOPE COMPANY

EXECUTIVE OFFICES 20 E. Randolph Street CHICAGO, ILL.

Branch Offices in All the Principal Cities of the World

IF YOU WERE A CROOK

and had changed papers with a dead man to evade the police who "wanted" you?

IF YOU HAD DESERTED YOUR WIFE

years before and by them are supposed to be dead?

WOULD YOU BLACKMAIL HER

after returning to find her happily remarried and your daughter about to form an aristocratic alliance?

WOULDN'T YOU DESERVE DEATH BY STRANGLING

because of your perfidy following your refusal to divide the spoils with fellow thugs?

IF YOU COULD COME BACK FROM THE GRAVE

wouldn't your conscience smite you when you learned that your innocent wife had been accused of your murder and that disgrace o'erhung her and your daughter on the latter's betrothal night?

"THE DEAD ALIVE"

Gaumont State Right Feature in two reels, tells this story. Let every exhibitor in your territory answer the above questions for himself—when you have rented him the film.

Gaumont GAUMONT COMPANY Gaumont

FLUSHING, NEW YORK

BIOGRAPH FILMS

FOR THE WEEK COMMENCING MONDAY, APRIL 21, 1913

MONDAY

THE LEFT-HANDED MAN

A Detective Story that is both Unique and Logical

THURSDAY

A RAGTIME ROMANCE
THE CURE

Farce Comedies

SATURDAY

THE LADY AND THE MOUSE

An Old-Fashioned Romance

BIOGRAPH COMPANY
NEW YORK

REVIEWS OF LICENSED FILMS

The Elder Brother (Edison, March 31).—A drama of heart interest wherein an elder brother through love protects his younger brother from dishonor, gives him the chance to turn straight, and finally makes the greatest of all sacrifices that he might be happy. In a clear logical fashion, the action is carried along, though the story lacks a firm punch. Anne and Bannister Merwin are the authors of the piece and George A. Lessey is the director. In a small town the elder brother carries on his practise as a lawyer, while the younger brother spends his time in gambling. Both men love the same girl, the daughter of the local minister, and the younger's love is returned. In spite of his good judgment, the elder brother attempts to intercede for the boy when the father objects to the marriage. Failing in this, the young fellow induces the girl to elope, and in order to finance his plan he forges the name of the lawyer, his elder brother. The lawyer discovers the forgery, as the old minister learns of his daughter's leaving, and together they rush to the station in time to prevent the elopement. The young scamp is given an opportunity to make a man of himself by leaving home for a year. He does make a man of himself, and returns at the end of a year, just when it appears that the long suffering brother is about to push his suit to success. While there is something conventional in the treatment of the theme, and while there is no big situation, the film does impress with the pathos of the whole situation, and particularly the last scene. At times the photography is just a bit dark. Mary Fuller plays the girl in a modest, altogether charming manner. Eric Wade, the elder brother, is enacted by Richard Tucker, Harry Beaumont plays the younger brother, and William West the father. G.

The American Princess (Kalem, March 31).—That which most needs criticism in the photoplay is the failure of the author to stick to his theme, and carry it out to a desirable and logical conclusion before entering upon another. His exposition demands a different argument than the one given; the romance and spirit of love in the first portion of the picture sparkle, and the spectator's interest is held up to that point where the princess joins her sweetheart in America after escaping from her country, but when the action drops from the previous atmosphere to the material, sordid affairs of extravagance and money the interest begins to lag. There are numerous ways the story could be carried along to happiness with the first part. What became of the heart-broken father of this princess and does she experience any longing to return? But such things are all forgotten, and so far as the latter part of the play is concerned, the girl might just as well have been born and reared in New York. Presumably the author desired to make plain the young husband's motives for spending so much on the princess wife, but this could have been done in a more simple and direct style. And the introduction of this guy who seeks to furnish Tom, the husband, with money rather cheapens the tone of the picture; it is painfully conventional. But even at that there was no obvious reason why Tom should open the spy after he had turned over the papers to him. The photography, settings, and costumes are excellent, and Alice Joyce maintains a fascinating charm as the princess. Tom Moore as the young husband is quite acceptable, showing manliness and intelligence in his interpretation. G.

The Moros (Pathe'play, April 1).—A hand-colored half-film showing an aerial turn with several new twists to it. On the whole, rather dull. G.

With the Eyes of the Blind (Edison, April 1).—It is noteworthy that an author can take a conventional theme and build it into a vicarious little play, a feat which has been accomplished by Banister Merwin in the writing of With the Eyes of the Blind. Only recently we witnessed the same idea used, however, in a different manner, in one of the dramatic releases of the Kalem Company; but, as we recall it, with not half the success which attends this production. Nora, blind from birth, is the daughter of John McLane, a captain of finance, and the story deals with the recovery of sight and a romance which enters her life and concerns the man, whom she supposes killed her father, McLane has poisoned Horton, a broker, to the breaking point, and Horton sends his son to intercede for him. During the heated conversation McLane accidentally stabs himself to death. At this point his blind daughter enters the room, and the son lays back upon the couch as if asleep. She feels her way into the room, and runs her hands over the face of the son, but receiving no response, finds her way to the side of her dying father while the son escapes. A year passes and the girl resains her eyesight. At a week-end party she is introduced to and falls in love with this same young man. There is a short romance between the two. She goes to his arms and in loving tenderness runs her fingers over his face, only to make the discovery that he is the silent man she met in her father's house. It is a powerful situation beautifully carried through by Mary Fuller as the girl, and Marc MacDermott as the young man. Charles Ogle plays the part of McLane exceptionally well. Some might find fault with the ending given the picture, which has the flavor of being unconventional, if nothing else. G.

New York's Public Markets (Kalem, April 4).—Views of Gansevoort and Fulton markets are shown, as well as glimpses of fishing boats. S.

Patty's Deception (Kalem, April 4).—Patty and Crosby are rival suitors. Patty doesn't really have a chance, but Crosby and the girl promise to make an athlete of him to have a little fun. Finally the girl offers to wed the one who wins a ten-mile run. Patty wins by catching on the back of an automobile, but his deception is revealed and he is crestfallen. As a half-reel, Patty's Deception is amusing. John Brennan has entertaining qualities as a heavyweight comedian, and Ruth Roland makes a pretty cause of all the trouble. S.

The Hayden's Awakening (Selig, April 4).—Starting rather refreshingly, the drama developed into a conventional melodrama. The opening boarding school scenes are entertaining, having the breezy spirit of youth. Cicely learns that her father has married a widow, who has a daughter. Returning home hastily, she finds that there is no longer a place for her. She overhears the scheming widow plan with a lawyer, whom her father is dying, to substitute wills. Cicely has a new will made and the plotters are foiled. With the father dead, they are ejected. Amy Trooky plays Cicely. Goldie Colwell, seen in the small role of the widow's daughter, has promising qualities. S.

Their One Good Suit (Biograph, March 31).—Neither as clever or amusing as the preceding subject on the same reel. Two artists, sensing the power of good clothes in alluring the fair sex, decide to invest their capital in a suit—one suit as their capital will only reach that far. Taking turns each callies forth and succeeds in his quest of a lady love, but circumstances and the one suit causes a mistake in identity later on, and the artists are cast high and dry upon the shore of cruel fate. They send a note to the girls, telling of their fiendish cunning. The men tarry, however, long enough to give the girls a chance to repeat, which they do hastily and all ends happily. While the business with the soap picture raises a laugh from some portions of the house, its elimination would improve the tone of the picture. G.

The Warden Nearer (Lubin, April 4).—Bennett Campbell Hall has furnished an improbable and highly-colored melodrama. Agnes Winston is the ward of the Melville family. Robert Melville loves her, but she, in turn, loves Dudley Melville, who cares nothing for her. Dudley is infatuated with an actress, Cecile. "You should be ashamed to associate with such a common woman," Robert tells Dudley. Robert starts out to unite his brother and Agnes, although he himself loves the girl. He endeavors to buy off the actress. When she refuses, he raises a glass vase as if to strike her. "You won't strike me," she tells him. "The papers would be filled with it. Then he makes the actress believe he has fallen under the lure of her fascination. She dismisses Dudley, declaring: "You fool, I have never loved you!" Dudley realizes that his brother has emoulated him with the actress and when they meet, there is a struggle over a revolver, but Robert finally disarms his weaker brother. Later Dudley and Agnes marry, and Robert leaves the actress, saying: "You fool, I have never loved you!" The drama does not convince. The character of Robert is totally improbable. It is asking a good deal to have us believe that anyone would go through all those troubles for his brother, especially as he himself loved the girl. Besides, his treatment of the actress does not win our sympathies. Isn't it about time that scenario writers stopped making every actress into a siren or a villainess? It is unfair to a profession where there is as much goodness and probably more kindness and generosity than in any walk of life. Vivian Pates makes the ward, Agnes, very appealing. Arthur Johnson plays Robert. The actress who portrays the actress is not very successful. S.

A Wolf Among Lambs (Essanay, April 4).—Melodrama in romantic guise. Guilia becomes a nun on being deserted by Don Fernando, who then tries to lure away her sister, Valeska. His entrance her in a box, aided by two comedy actors, with guns, Mister Valeska, aids the girl's escape, and brings about Don Fernando's repentance. But the repentance comes too late, for Valeska joins her sister in the convent. Of average interest. S.

The Hero of Little Italy (Biograph, April 3).—The atmosphere of New York's Italian quarter and the types of characters to be found there, are well set forth in this picture that also contains a story of unusual eagerness and not a few exciting moments. In this instance the story has been developed purely for its own sake without the added purpose of retailing a moral. Maria, a beautiful Italian girl, has a sweetheart, Tony, who takes her to a dance. Joe, an ill-tempered young man, happens to be at the dance, and Maria is unwise enough to flirt with him. With one well directed blow Tony floors his rival, who later secures a pistol from a friend, planning prompt revenge. The hero of little Italy is a small boy, whose heroic act is to prevent a murder. Suspense is finely maintained throughout this film that toward the close contains a rough-and-tumble fight of startling realism. D.

We Want
Novelty Stunts!
Dumb Acts!
One-Act Skits!

To pose for moving pictures in our New York Studios, or in our California Studios if handier. If you have a rattling good snappy act that has never been shown in moving pictures and you want to make good extra money during off hours, write immediately to

Universal Film Mfg. Co.,
1600 Broadway,
New York

(Mark your envelope "DEPT. AA" without fail.)

SCENARIOS WANTED

Special Attention to
COMEDIES

KINEMACOLOR
1600 Broadway, New York

ADELE LANE
SELIG CO.
PACIFIC COAST STUDIO